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FANTAISIE BARCAROLLE

in A Minor,

for

PIANOFORTE,

R.C.M. London

COMPOSED BY

Graham Ponsonby Moore.

ENT. STA. HALL.

PRICE 4/-

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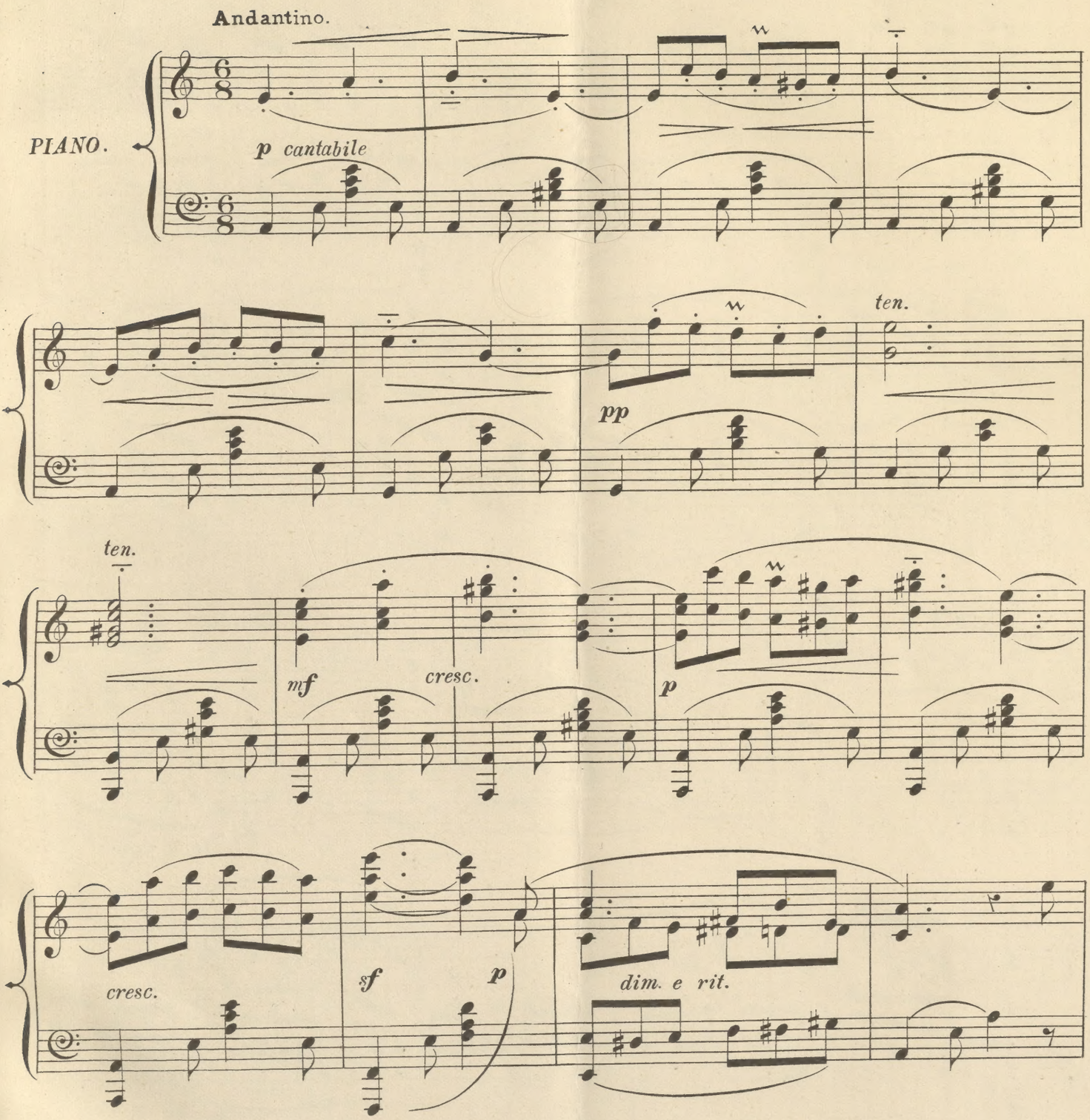


un poco piu mosso.

p

marcato il basso (ma poco)

cres - cen -

- do - al -

f *cresc.*

sf

rit.

ff

p a tempo

rit.

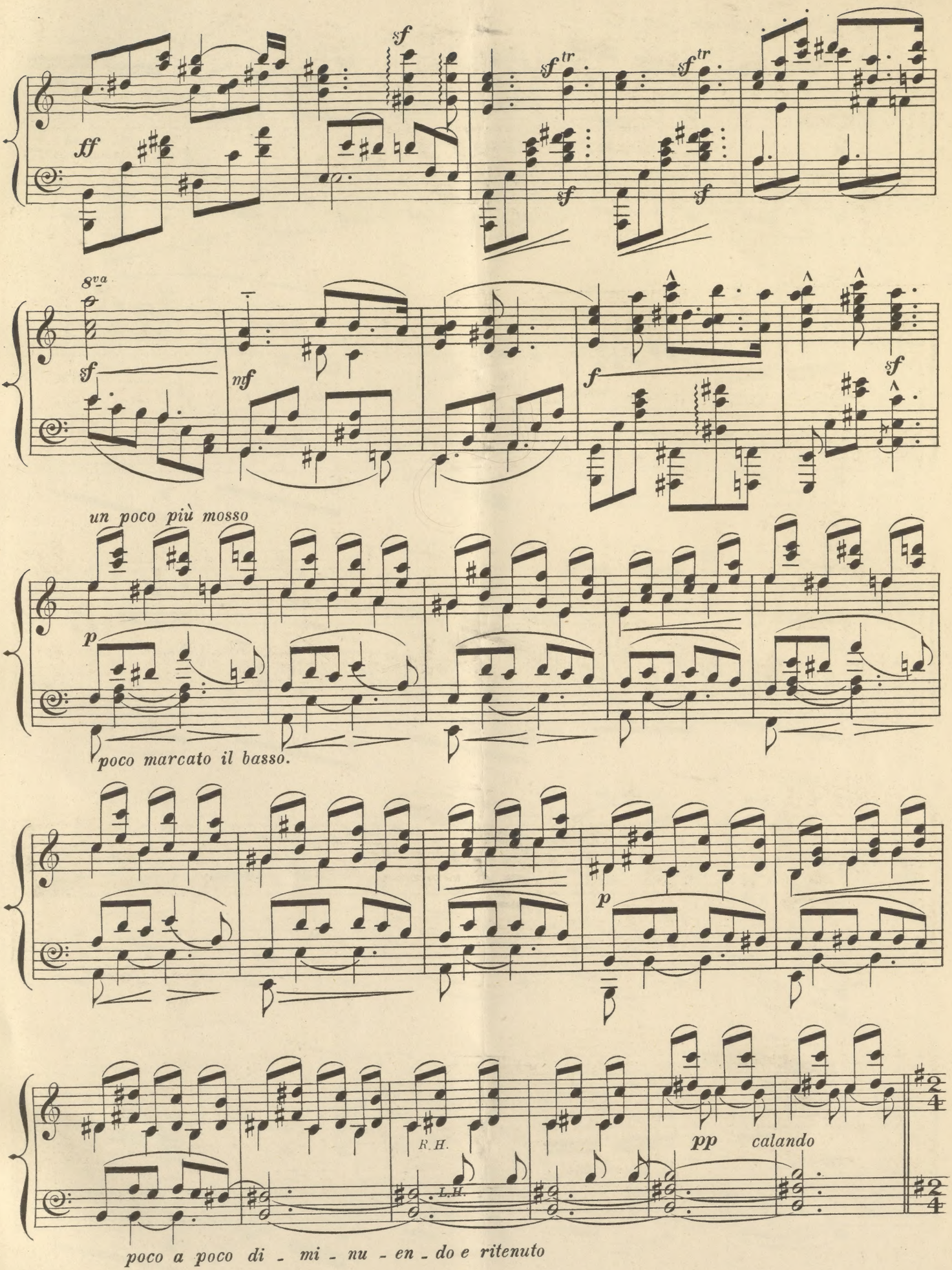
con fuoco

mp

cresc.

legato il basso

sf


ff
sf
sf tr
sf tr
sf
sf
8va
sf
mf
f
sf
un poco più mosso
p
poco marcato il basso.
p
R.H.
L.H.
pp
calandoo
poco a poco di - mi - nu - en - do e ritenuto

grazioso e moderato.

p

delicato e molto legato

dim.

dim - e -

- rit pp

a tempo

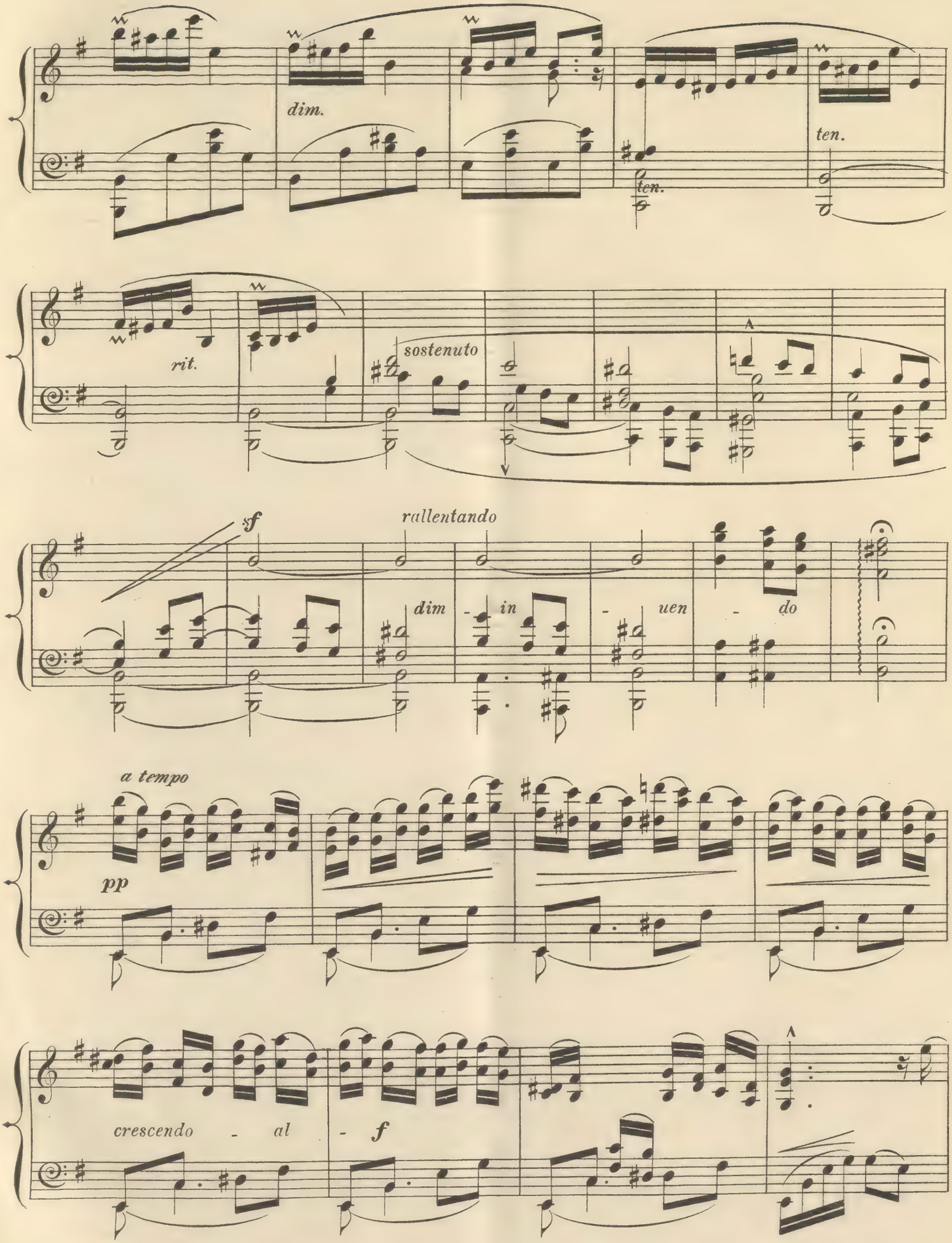
pp

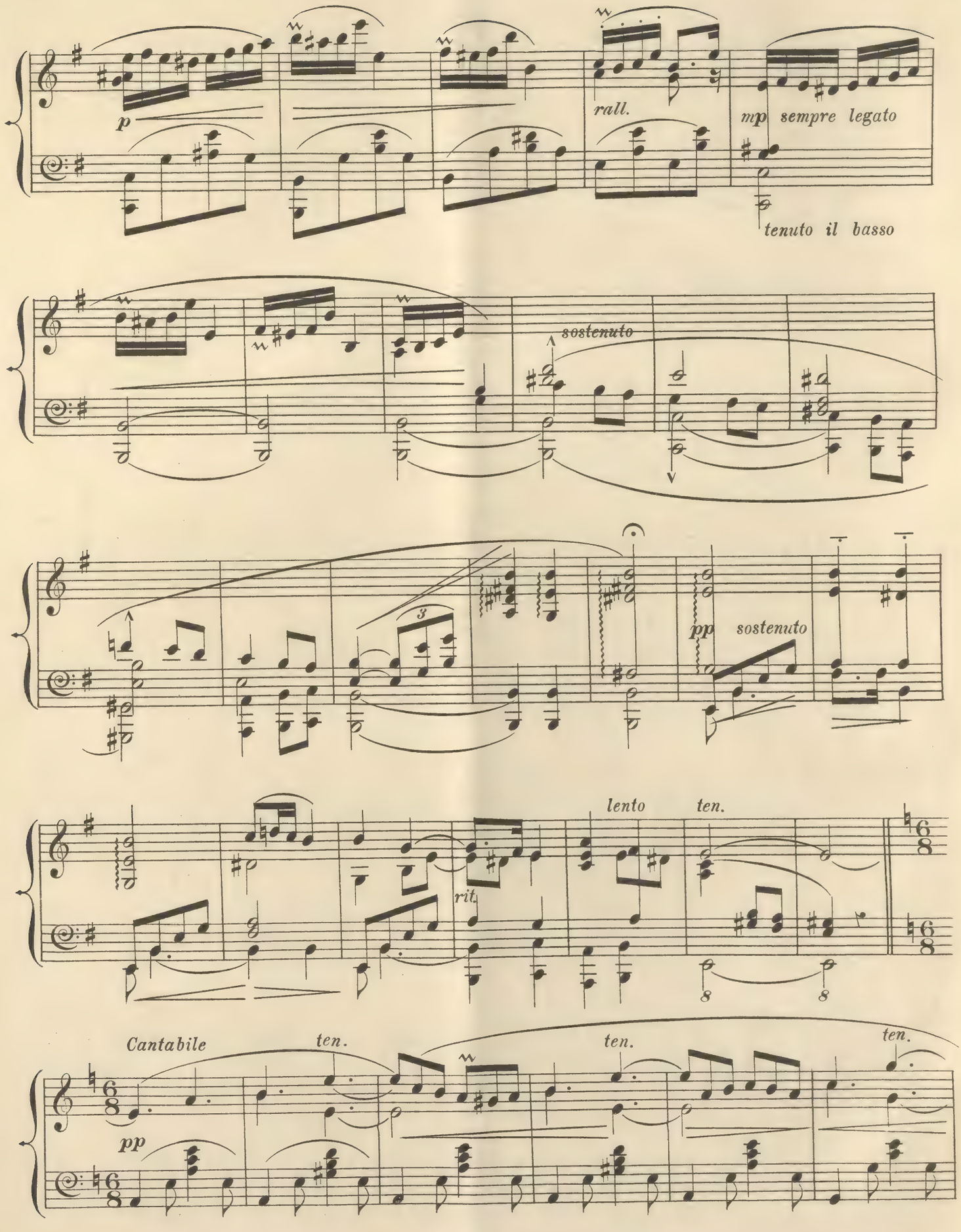
cres.

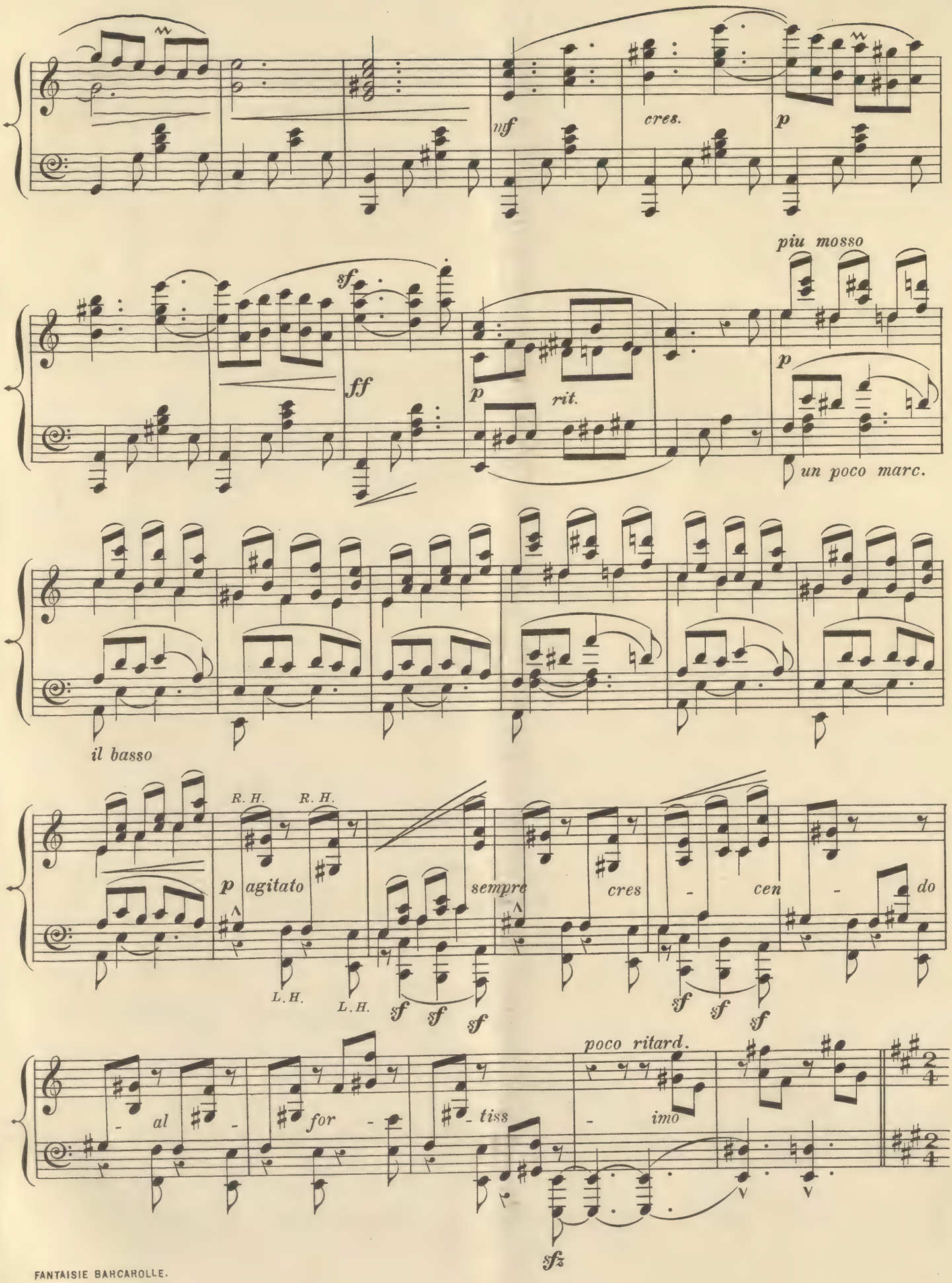
f

cres. molto

pp *legato*


dim.
ten.
ten.
rit.
sostenuto
sf
rallentando
dim - in - uen - do
a tempo
pp
crescendo - al - f


p
rall.
mp sempre legato
tenuto il basso
sostenuto
3
pp sostenuto
lento
ten.
rit.
Cantabile
ten.
ten.
ten.
pp


mf
cres.
p
sf
ff
p
rit.
piu mosso
p
un poco marc.
il basso
R. H.
R. H.
p agitato
sempre
cres - cen - do
L. H.
L. H.
sf sf sf
sf sf sf
poco ritard.
- al - for - tiss - imo
sfz

Allegro con fuoco

sfz *p* 6 6 *sfz* *p*

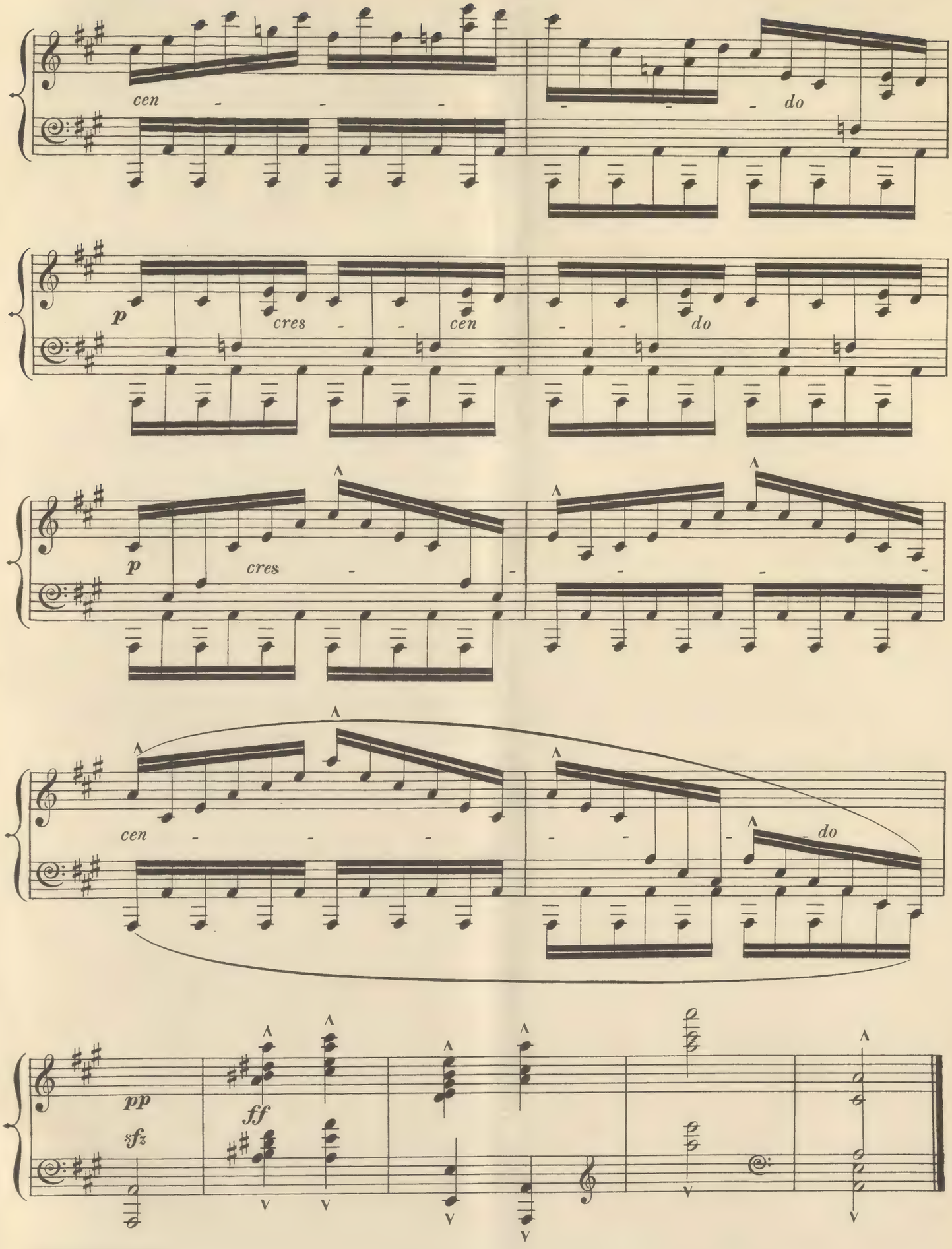
p

p *cres* - - *cen* - - - *do*

8

sfz

p subito *cres*


cen
do
p
cres
cen
do
p
cres
cen
do
pp
sfz
ff

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A Melologue

UPON

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BY

Thomas Moore Esq.

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Vocal Music.

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LALLA ROOKH*.

Selections from that CELEBRATED POEM, *the* MUSIC *by the following* NOBLE *and* EMINENT *Composers:—*

Five Songs and a Duet	*Lady Flint*	5	0
Bendemeer's Stream	*Lord Burghersh*	3	0
Spirit of bliss, Trio	*Ditto*	2	0
Fly to the desert, Canzonett	*Ditto*	2	0
Her hands were clasp'd, Recit. and Air	*T. Attwood*	1	6
The Acacia Bower	*Ditto*	1	6
The cold wave my love lies under	*Ditto*	1	6
The song of the fire worshipper	*Ditto*	2	0
The Arabian maid	*Bishop*	2	0
The feast of roses	*Ditto*	2	0
The Georgian maid	*Ditto*	2	6
The Peri pardoned, Recit. and Aria	*Dr. Clarke*	2	6
The Spirit's song. Recit. Andante & Aria	*Ditto*	2	6
Namouna's song, Recit. and Aria	*Dr. Clarke*	2	6
Oh! let me only breathe the air	*J. C. Clifton*	1	6
We part for ever	*Harris*	1	6
Bendemeer's Stream, Ballad	*W. Hawes*	2	0
Paridise and the Peri, Recit. and Song	*Ditto*	2	0
Araby's Daughter	*Kiallmark*	2	0
Then fly with me, Ballad	*Ditto*	1	6
Fly to the desert, Ballad	*Ditto*	2	0
Hinda's appeal to her lover	*Ditto*	2	0
'Twas his voice, Recit. and Air	*Sir J. Stevenson*	2	0
Now morn is blushing, ditto	*Ditto*	2	0
Oh! fair as the sea flower, Ballad	*T. Welsh*	2	0
The Peri's song, ditto	*Ditto*	2	0

*J. POWER begs to inform the Composers of Music, and Music-sellers, that he is the only person authorized by Messrs. LONGMAN and Co. to publish, with Music, the Songs or Verses in the above Poem.

Songs.

A Farewell! (words by Lord Byron)	2 0
Ah! say, lovely Emma!	1 6
Ah! what Woes are mine	2 0
Away with this Pouting	1 0
Be gay! be gay!	2 0
Black and Blue Eyes	2 0
Blighted Rose	1 6
Can I again that Form caress?	2 0
Cease, oh! cease to tempt	2 0
Come, take the Harp	1 6
Come, tell me, says Rosa	2 0
Come, tell me where the Maid	2 0
Day of Love	2 0
Dear Aunt	2 0
Dear Fanny	1 6
Did not?	1 6
Does the Harp of Rosa slumber?	2 0
Fanny, dearest!	1 6
Fanny was in the Grove	1 6
Farewell, Bessy!	1 6
Fly from the World	1 6
For her I die	1 6
Friend of my Soul	2 0
From Life without Freedom	2 0
Gallant Troubadour	2 0
Good-Night	2 0
Go, sweet Enchantress!	2 0
Here, in this lone little Wood	2 0
Here's the Bower	1 6
Hour of Victory	2 0
How happy once	1 6
Hush'd be that Sigh	1 0
I can no longer stifle	1 0
If I swear by that Eye	2 0
If then to love thee be Offence	2 0
I'm wearing away	1 6
Light as the Shadows of Evening	2 6
Light sounds the Harp	1 0
Little Mary's Eye	2 0
Lottery, The	1 6
Love in a Storm	2 0
Love and Time	2 0
Love the dearest, love thee	2 0
Love's light Summer Cloud	2 0
Maid of Marlivale	1 6
Maid of the Rock	2 0
Maid whose Heart was cold to Love	1 6
Mary I believ'd thee true	3 0
Melologue upon National Music	2 0
Now Morn is blushing (Lalla Rookh)	2 0
Oh! come, sweet Lass!	2 0
Oh! Liberty	1 6
Oh! list unto my Tale of Woe	1 0
Oh! nothing in Life can sadden us	2 0
Oh! remember the Time	2 0
Oh! see those Cherries	2 0
Oh! soon return	1 6
Oh! turn away those	2 0
Oh! why should the Girl of my Soul	2 0
Oh! Woman!	1 0
Oh! would I ne'er had seen thee!	2 0
Oh! yes,—so well, so tenderly	2 0
Oh! yes, when the Bloom	2 0
Oh! if those Eyes deceive me not	2 0
One dear Smile	1 6
Orator Puff	1 6
Probability	1 6
Rabbinical Origin of Women	2 0
Return, my Love	1 6
Rose of Affection	2 0
Sale of Loves	1 6
Say pretty weeping	1 0
Send the Bowl round merrily	1 6
Soft Breezes breathing	2 0
Spirit of Joy	2 0
Stay! one Moment stay!	2 0
Summer	2 0
Sweet is the Dream	2 0
Sweet Lady! look not thus	1 6
Sweet Minstrel, sing	1 6
Sweet Seducer	2 0
Tablet of Love	2 0
Take back the Sigh	1 6
That Shepherd sure is he	2 0
There's not a Joy this World can	1 6
There's the Bower	1 6
Tho' Fate, my Girl	1 6
Thou hast sent me a flowery Band	1 6
Thyrsis	1 0
'Tis Wine alone can banish Care	1 6
To Julia weeping	2 0
To the Brook and the Willow	2 0
Trumpet of Glory	2 0
'Twas his own Voice (Lalla Rookh)	2 0
Tyrolese Song of Liberty	2 0
Wake, Maid of Lorn!	1 6
What's Life unblest with Love	2 0
When Charles was deceived	2 0
When Leila touch'd the Lute	2 0
When midst the gay I meet	2 0
When Night was spreading	2 0
When the Rose-bud of Summer	2 0
When Time who steals our Years	2 0
When Twilight Dews	2 0
Whilst I listen to thy Voice	1 0
Will you come to the Bower?	2 0
Wilt thou say farewell Love	2 0
Winds whisper gently	2 0
Woodbine Cottage	1 6
Wreath you wove	2 0
Young Jessica	2 0
Young Love	2 6
Life-Boat	2 0
Love and the Sun-dial	2 0
Love, my Mary, dwells with thee	2 0
Love, wand'ring thro' the golden	2 0
Mourn not, silly Mortals!	2 6
Nights of Music	2 6
No! never shall my Soul forget	2 0
Our first young Love	2 0
Peace	2 0
Send home those long-stray'd Eyes	1 6
Song of War	2 0
Sparkling Fountains	2 0
Surprise	1 6
Tell me where is Fancy bred	2 0
That I no longer wish to rove	1 6
Think on me	2 0
When in langnor sleeps the Heart	2 0
Where is the Light from Lara's	2 6
Wilt thou say farewell	2 0

Duets.

Alas! poor Lubin	1 6
Catherine	2 0
Chieftain	2 0
Congenial to Friends	1 6
Dear, in Pity	1 6
Dress, with me the Myrtle Bower	2 0
Edmund of the Hill	1 6
Fare thee well	2 0
Here is the Lip	2 0
Invest my Head with fragrant Rose	2 0

Glees.

A broken Cake	1 6
And will he not come again?	1 6
Awake! Apollo calls	1 6
Archer's Glee	1 6
Blest were the days	2 0
Boat Trio, "Row gently row"	2 0
Buds of Roses	2 6
Canadian Boat-Song	3 0
Cease not yet, sweet Bard!	2 6
Come, buy my Cherries, &c.	2 0
Doubt thou the Stars are Fire	1 6
Ella	2 6
Fairy Glee	5 0
Finland Love-Song	2 6
Give me the Harp	5 0
Happy Love	2 0
Hark, the Bell is ringing	2 0
Here's the Bower	2 6
Hermits	3 0
Holy be the Pilgrim's Sleep	3 0
I mark'd not Eyes	2 0
Merrily O!	2 6
Now is the merry Month of May	5 0
Now let the Warrior wave his Sword	2 6
Now the Star of Day is high	3 0
Oh! Lady fair!	2 0
Oh! stay, sweet Fair!	3 0
Oh! tell me Pilgrims	2 6
Raise the Song	1 6
Sigh not thus, Oh! simple Boy	1 6
Sir Rowland the Brave	2 6
Song, that lightens the languid	3 0
Sweet Lady, look not thus again	3 0
This is Love	2 6
To the Brook and the Willow	2 6
To thy Lover	2 0
Under the Greenwood Tree	2 6
Under the Hawthorn	2 6
We fairy folk	2 0
When Time who steals	2 6
Where shall the Lover rest	2 6
Wreaths of Flowers	2 6

Advertisement.

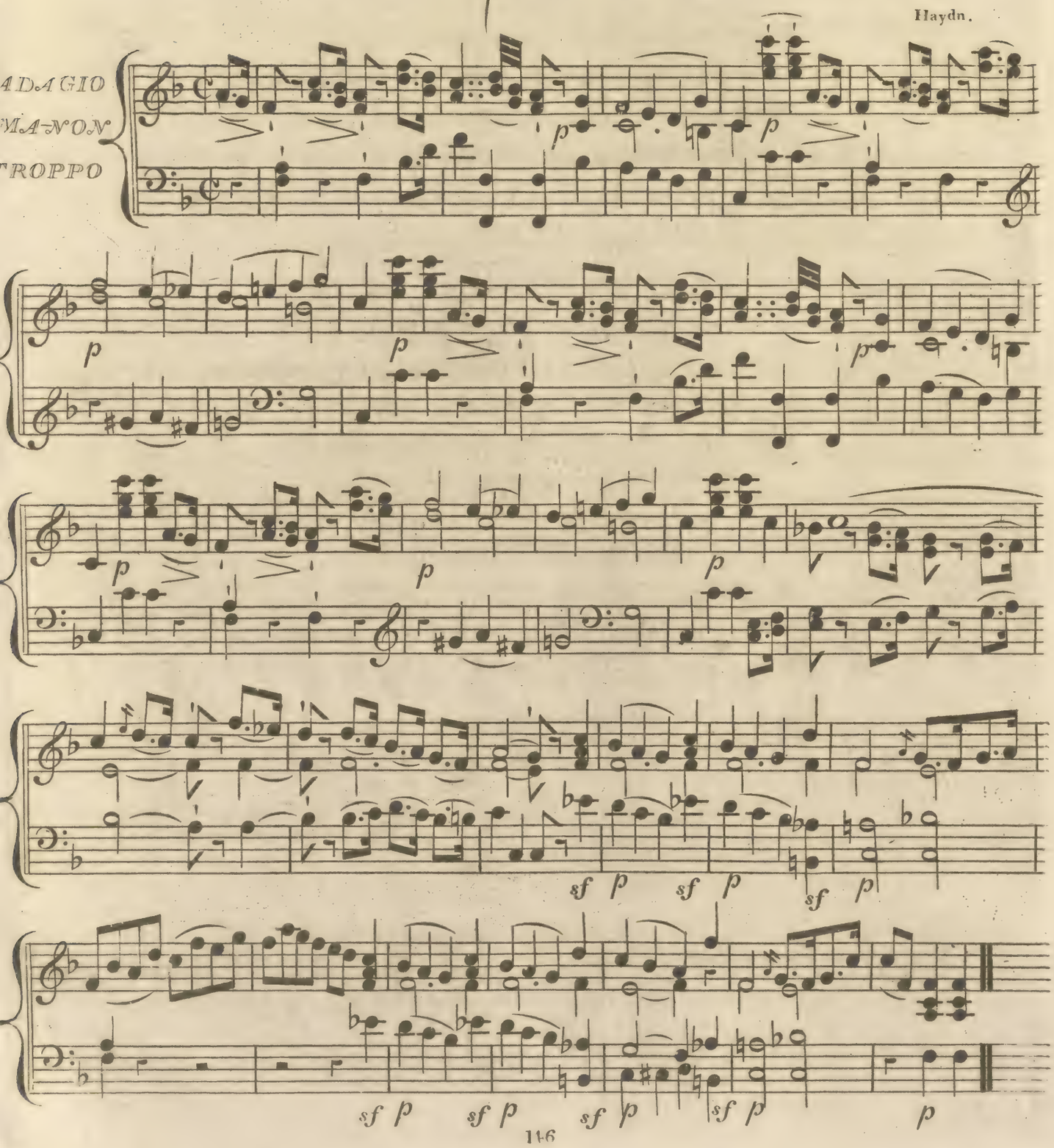
These verses were written for a Benefit at the Dublin Theatre, and were spoken by Miss Smith with a degree of success, which they owed solely to her admirable manner of reciting them. I wrote them in haste, and it very rarely happens that poetry, which has cost but little labour to the writer, is productive of any great pleasure to the reader. Under this impression, I should not have published them, if they had not found their way into some of the newspapers, with such an addition of errors to their own original stock, that I thought it but fair to limit their responsibility to those faults alone which really belong to them.

With respect to the Title which I have invented for this Poem, I feel even more than the scruples of the Emperor Tiberius, when he humbly asked pardon of the Roman Senate for using "the outlandish term Monopoly." But the truth is, having written the Poem, with the sole view of serving a Benefit, I thought that an unintelligible word of this kind would not be without its attraction for the multitude; with whom "If tis not sense, at least tis Greek". To some of my readers, however, it may not be superfluous to say that by "Melologue" I mean that mixture of recitation and music, which is frequently adopted in the performance of Collins's Ode on the Passions, and of which the most striking example I can remember is the prophetic speech of Joad in the Athalie of Racine.

T. M.

Introductory Music.

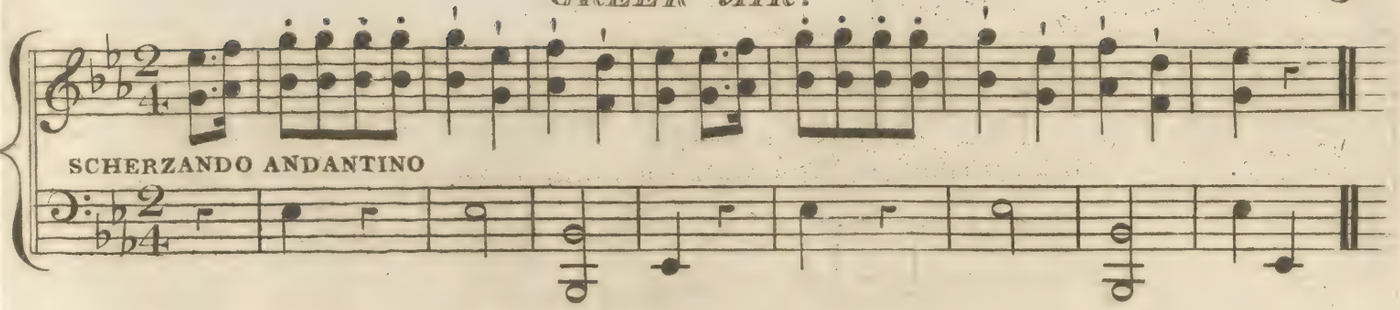
Haydn.



There breathes the language, known and felt
Far as the pure air spreads its living zone;
Wherever rage can rouse, or pity melt
That language of the soul is felt and known.
From those meridian plains,
(Where oft, of old, on some high tower,
The soft Peruvian pour'd his midnight strains,
And call'd his distant love with such sweet power
That, when she heard the lonely lay
Not worlds could keep her from his arms away.*)
To the bleak climes of polar night,
Where beneath a sunless sky
The Lapland lover bids his rein-deer fly,
And sings along the lengthening waste of snow,
As blithe, as if the blessed light
Of vernal Phœbus burn'd upon his brow—
Oh Music! thy celestial claim
Is still resistless, still the same;
And faithful as the mighty sea
To the pale star that o'er its realm presides,
The spell-bound tides
Of human passion rise and fall for thee!

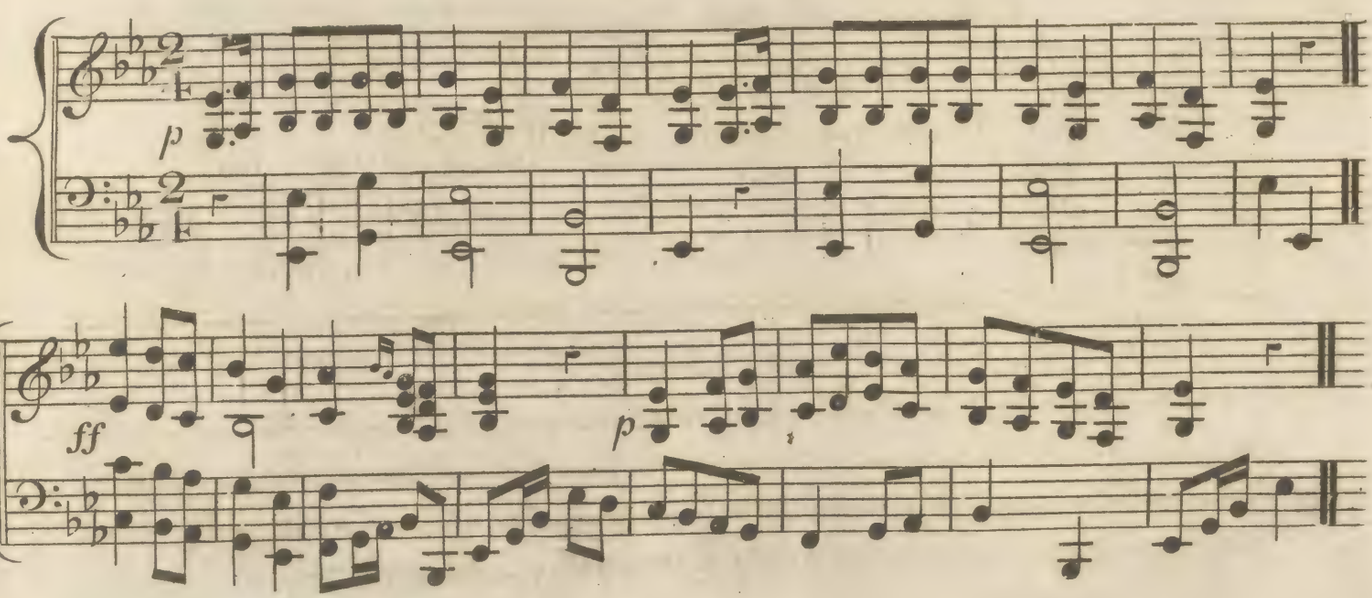
---

* "A certain Spaniard one night late met an Indian woman in the streets of Cozco, and would have taken her to his home, but she cried out "For God's sake, Sir, let me go, for that pipe, which you hear in yonder tower, calls me with great passion and I cannot refuse the summons; for love constrains me to go, that I may be his wife and he my husband" *Garcilasso de la Vega, in Sir Paul Rycaut's translation.*

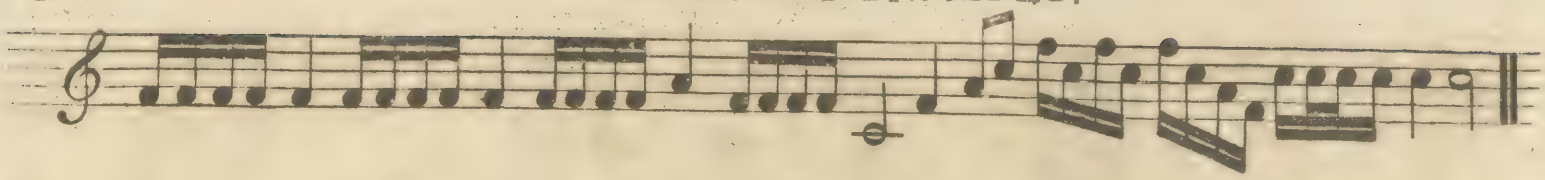


List! tis a Grecian maid that sings,
While from Ilissus' silvery springs
She draws the cool lymph in her graceful urn;
And by her side, in music's charm dissolving,
Some patriot youth, the glorious past revolving,
Dreams of bright days that never can return!
When Athens nurs'd her olive bough
With hands, by tyrant power unchain'd,
And braided for the muse's brow
A wreath, by tyrant touch unstain'd.
When heroes trod each classic field,
Where coward feet now faintly falter;
When every arm was Freedom's shield,
And every heart was Freedom's altar!

* GREEK AIR RESUMED.



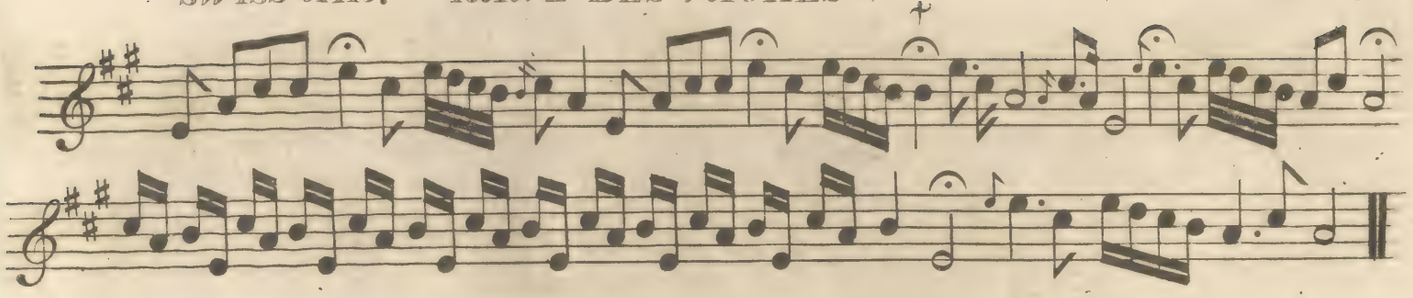
* For this pretty Greek Melody I am indebted to M.r Gell, who brought it with him from Athens, among many other beautiful specimens of the wild mountain-music of Greece. The original words of the Air, beginning "I will go to the fountain for water" suggested to me the image of the girl singing beside the Ilissus.



Hark! tis the sound that charms
The war-steed's wakening ears!—
Oh! many a mother folds her arms
Round her boy-soldier, when that call she hears,
And, tho' her fond heart sink with fears,
Is proud to feel his young pulse bound
With valour's fever at the sound!

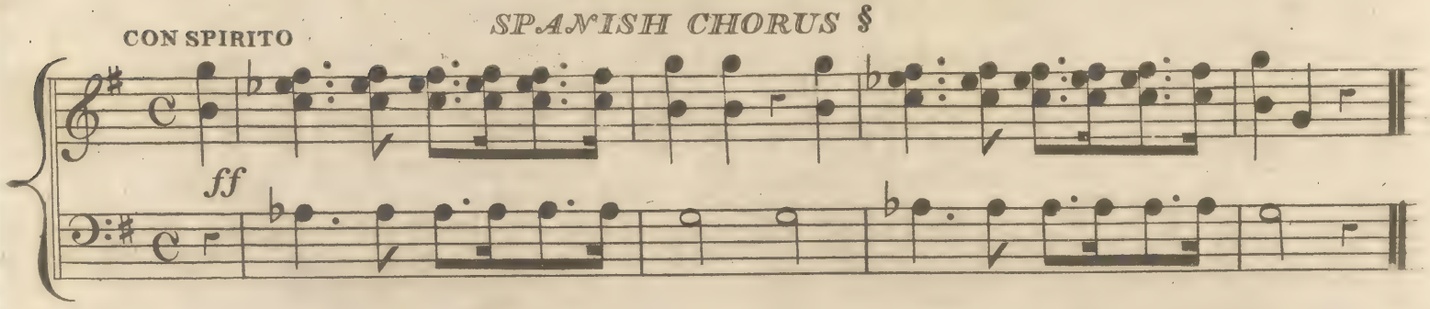
See! from his native hills afar
The rude Helvetian flies to war,
Careless for what, for whom he fights,
For slave or despot, wrongs or rights,
A conqueror oft—a hero never—
Yet lavish of his life-blood still
As if 'twere like his mountain rill,
And gush'd for ever!

Oh Music! here, even here,
Amid this thoughtless wild career,
Thy soul-felt charm asserts its wondrous power.
There is an air, which oft among the rocks
Of his own loved land, at evening hour,
Is heard when shepherds homeward pipe their flocks:—
Oh! every note of it would thrill his mind
With tenderest thoughts—would bring around his knees
The rosy children whom he left behind,
And fill each little angel eye
With speaking tears that ask him why
He wander'd from his hut for scenes like these!
Vain, vain is then the trumpet's brazen roar,
Sweet notes of home_of love_are all he hears,
And the stern eyes, that look'd for blood before,
Now melting mournful lose themselves in tears!



But, wake the trumpet's blast again,
And rouse the ranks of warrior-men!
Oh War! when Truth thy arm employs,
And Freedom's spirit guides the labouring storm,
Tis then thy vengeance takes a hallow'd form,
And like heaven's lightning sacredly destroys!
Nor Music! thro thy breathing sphere
Lives there a sound more grateful to the ear
Of Him, who made all harmony,
Than the blest sound of fetters breaking,
And the first hymn that man, awaking
From slavery's slumber, breathes to liberty!

SPANISH CHORUS §



Hark! from Spain, indignant Spain,
Bursts the bold, enthusiast strain,
Like morning's music on the air,
And seems, in every note, to swear,
By Saragossa's ruin'd streets,
By brave Gerona's deathful story,
That, while *one* Spaniard's life-blood beats,
That blood shall stain the Conqueror's glory!

---

* In the setting of this Air, I have followed M.r Viotti, who plays it himself with all that magical effect, which feeling and genius can give to the simplest notes.

† The strain may be interrupted here by a few sounds of the Trumpet, which enlivens the dumb shew of the Actor, and gives him an opportunity of expressing the conflict of feeling between the duties that claim the soldier and the recollections that soften the man.

§ This passage forms the chorus of the following Air, which is one of the War Songs of the Spanish Patriots. The words to the chorus are "Al' arma al arma Ciudadanos" &c.

SPANISH AIR "YA DESPERTO."

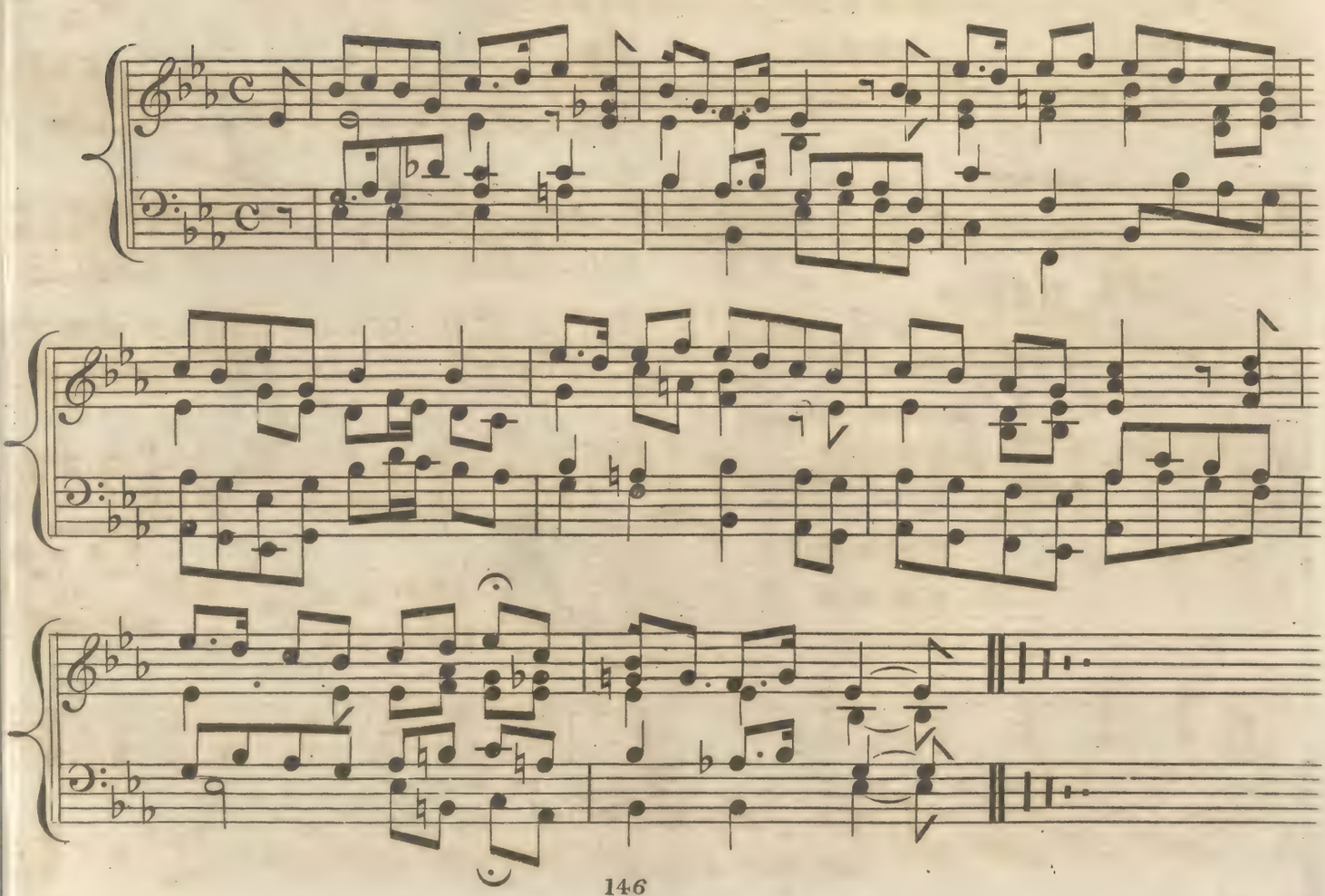
A LA MILITAIRE

CHORUS

ff

But ah! if vain the patriot's zeal,
If neither valour's force, nor wisdom's light
Can break or melt that blood-cemented seal,
Which shuts so close the book of Europe's right—
What song shall then in sadness tell
Of broken pride, of prospects shaded;
Of buried hopes, remembered well,
Of ardour quench'd, and honour faded?
What muse shall mourn the breathless brave,
In sweetest dirge at memory's shrine?
What harp shall sigh o'er Freedom's grave?
Oh Erin! thine!

IRISH AIR. "GRAMACHREE"



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FOR

PIANO-FORTE,

R.C.M. London

BY

HERBERT S. OAKELEY,

OP. 20,

Ent. Sta. Hall.

Price 8/-

London.

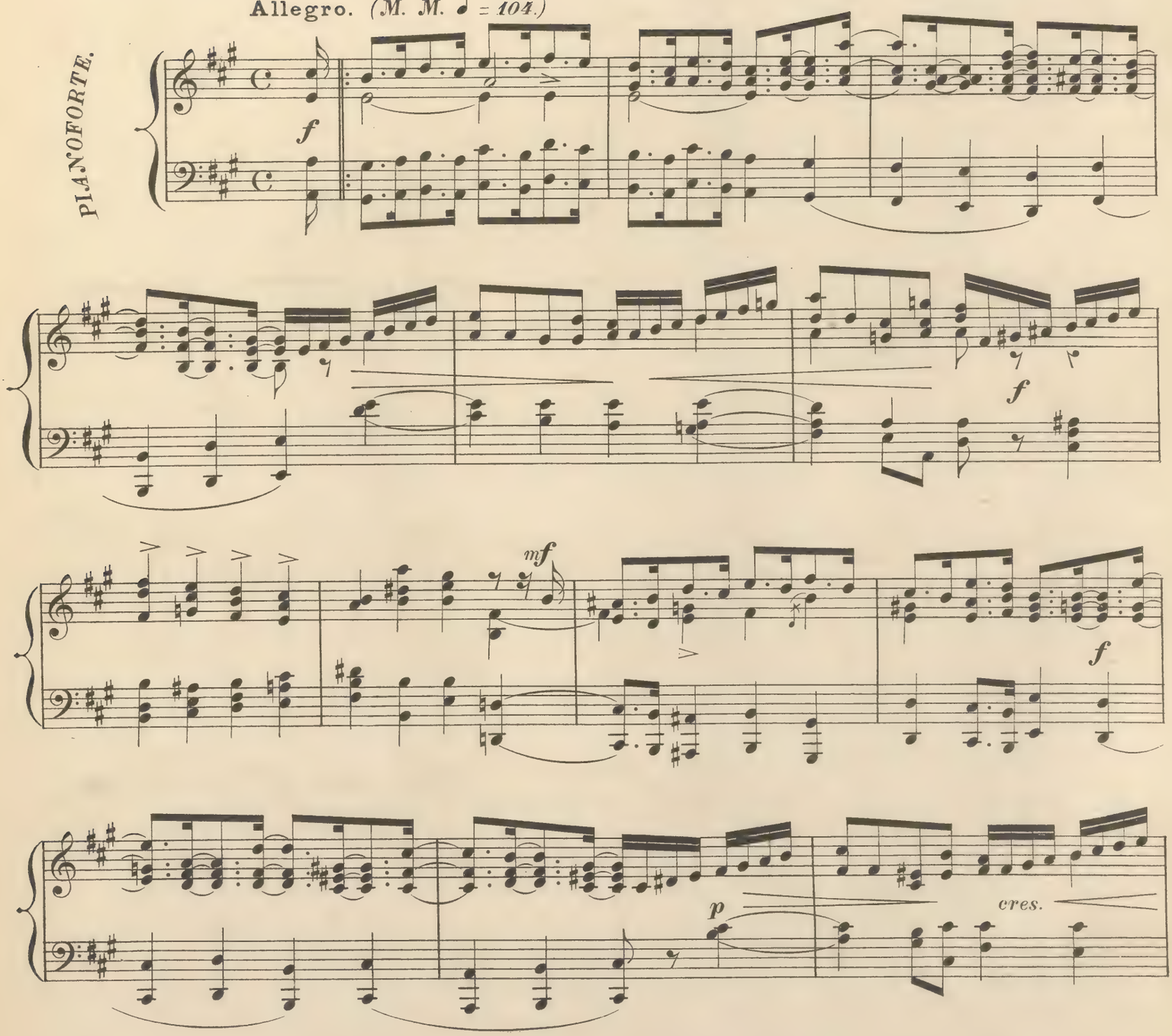
LAMBORN COCK, 63, NEW BOND STREET,

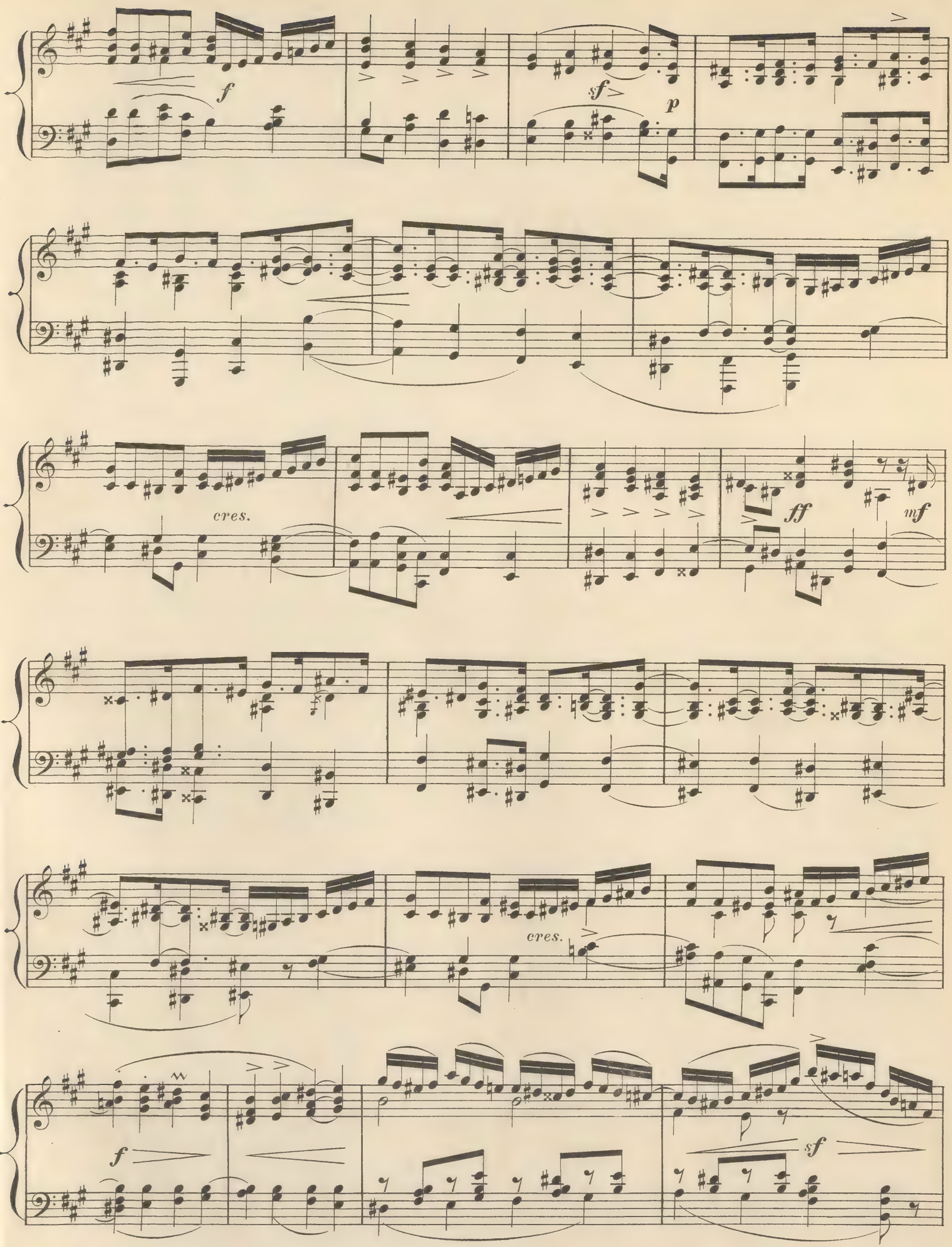
Sonata.

H. S. OAKELEY, Op. 20.

Allegro. (M. M. ♩ = 104.)

PIANOFORTE.

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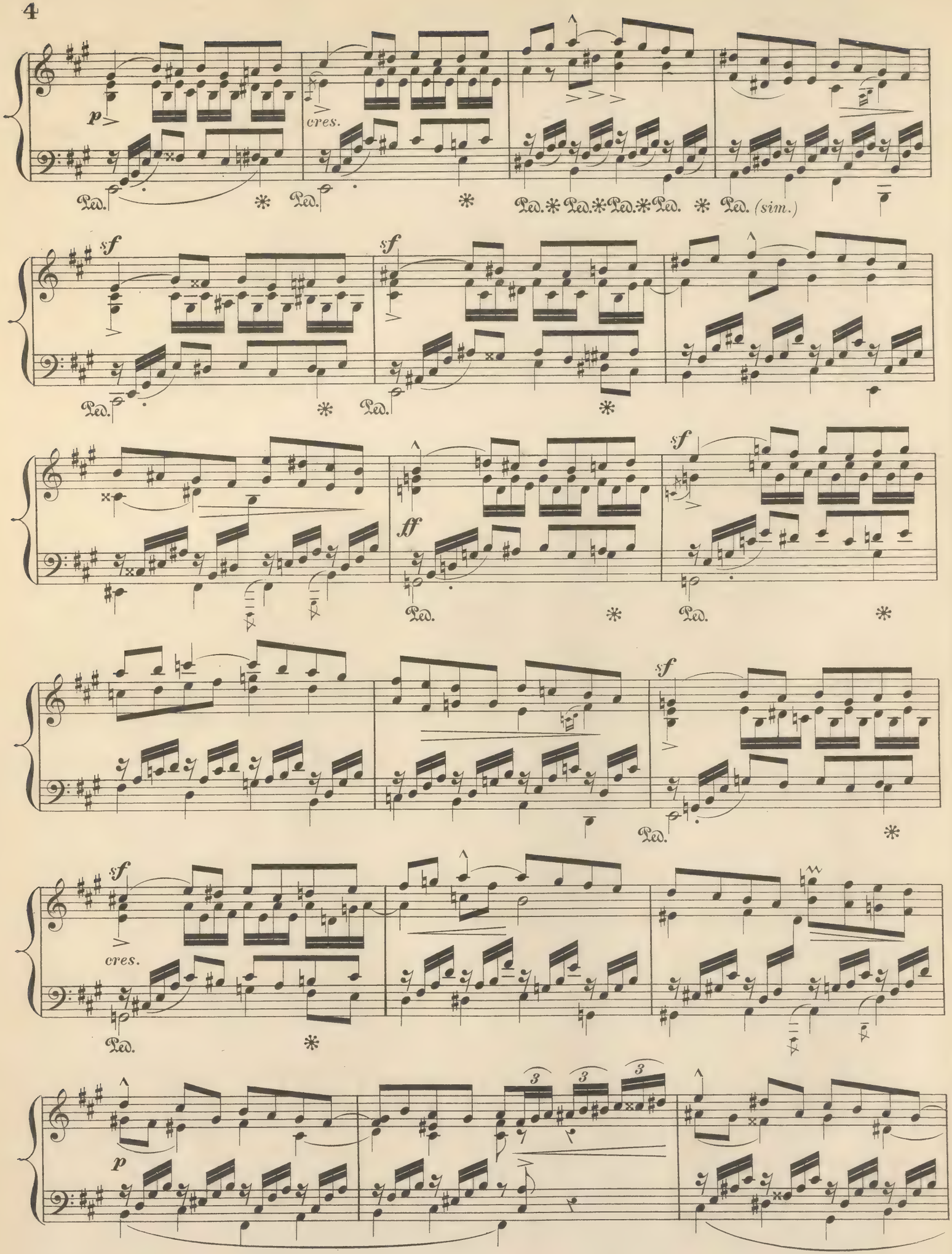
p
cres.
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. (sim.)
sf
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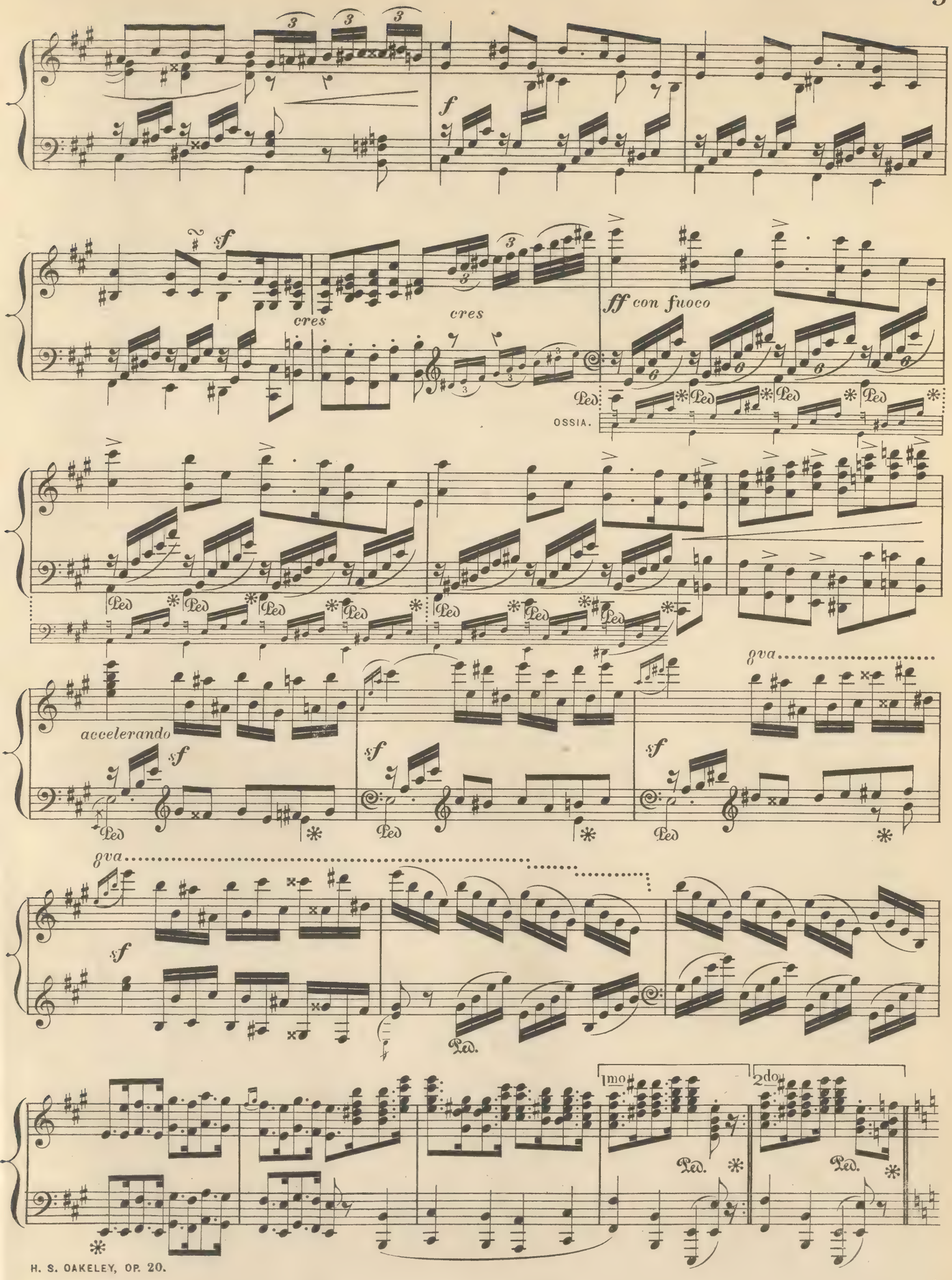
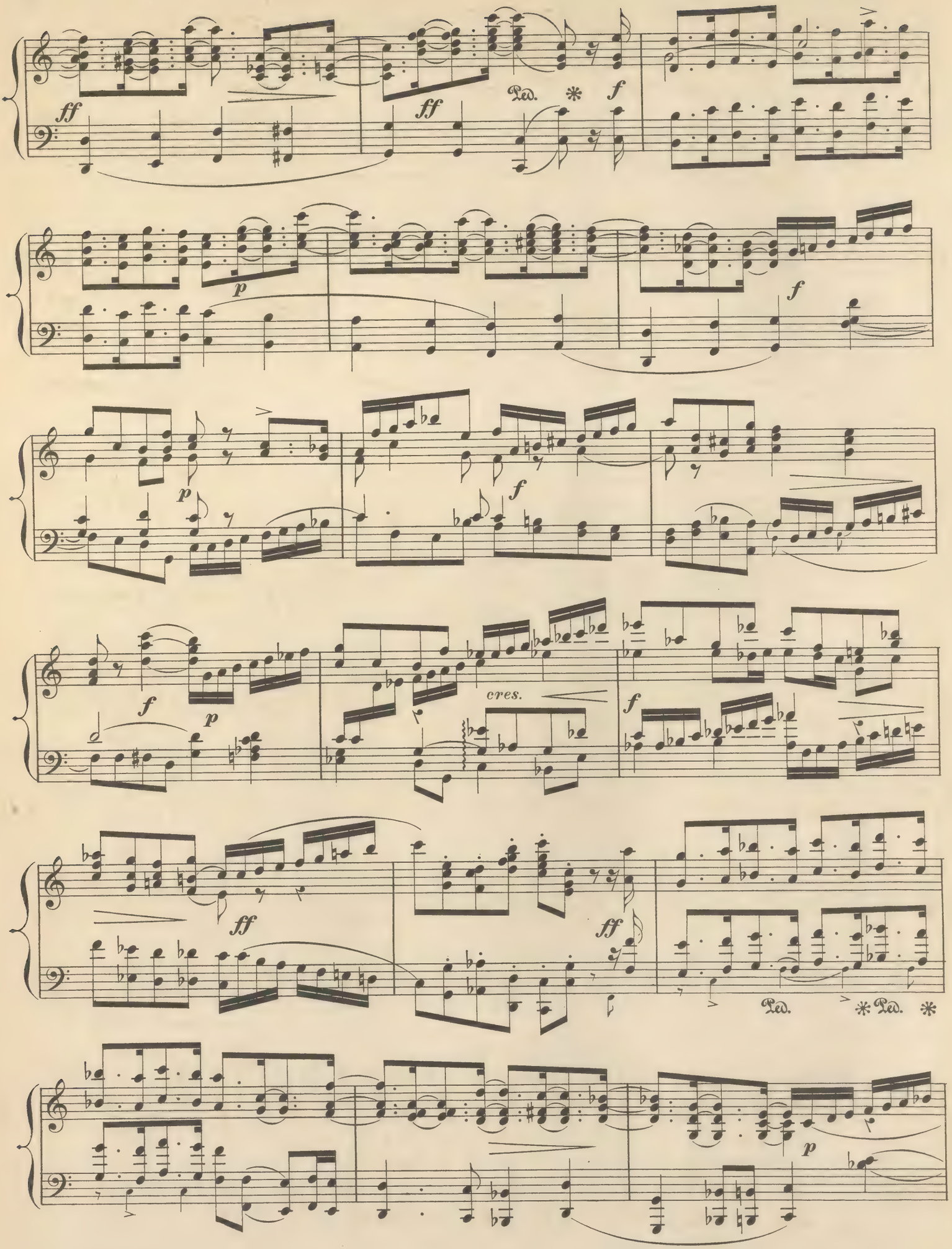
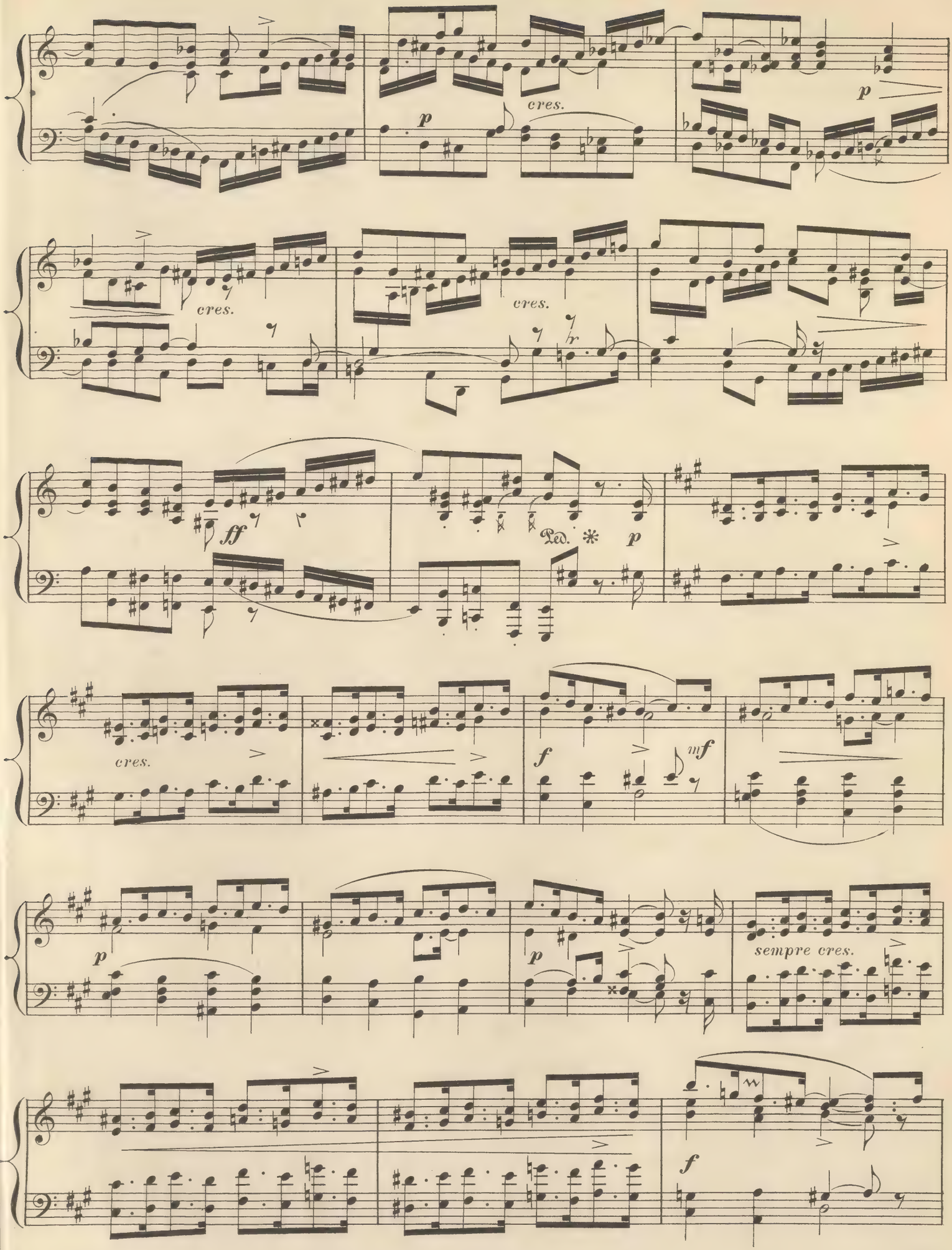
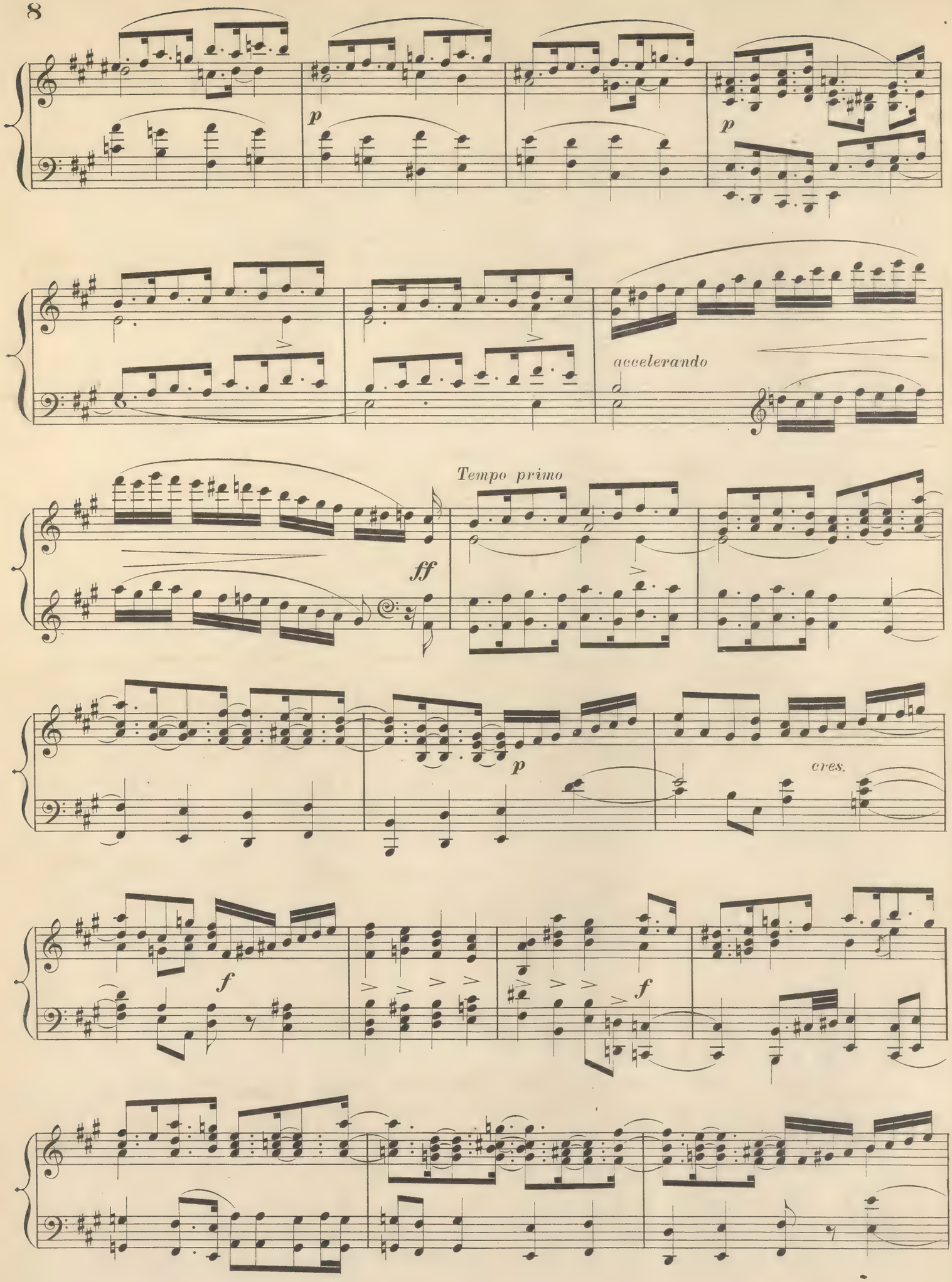
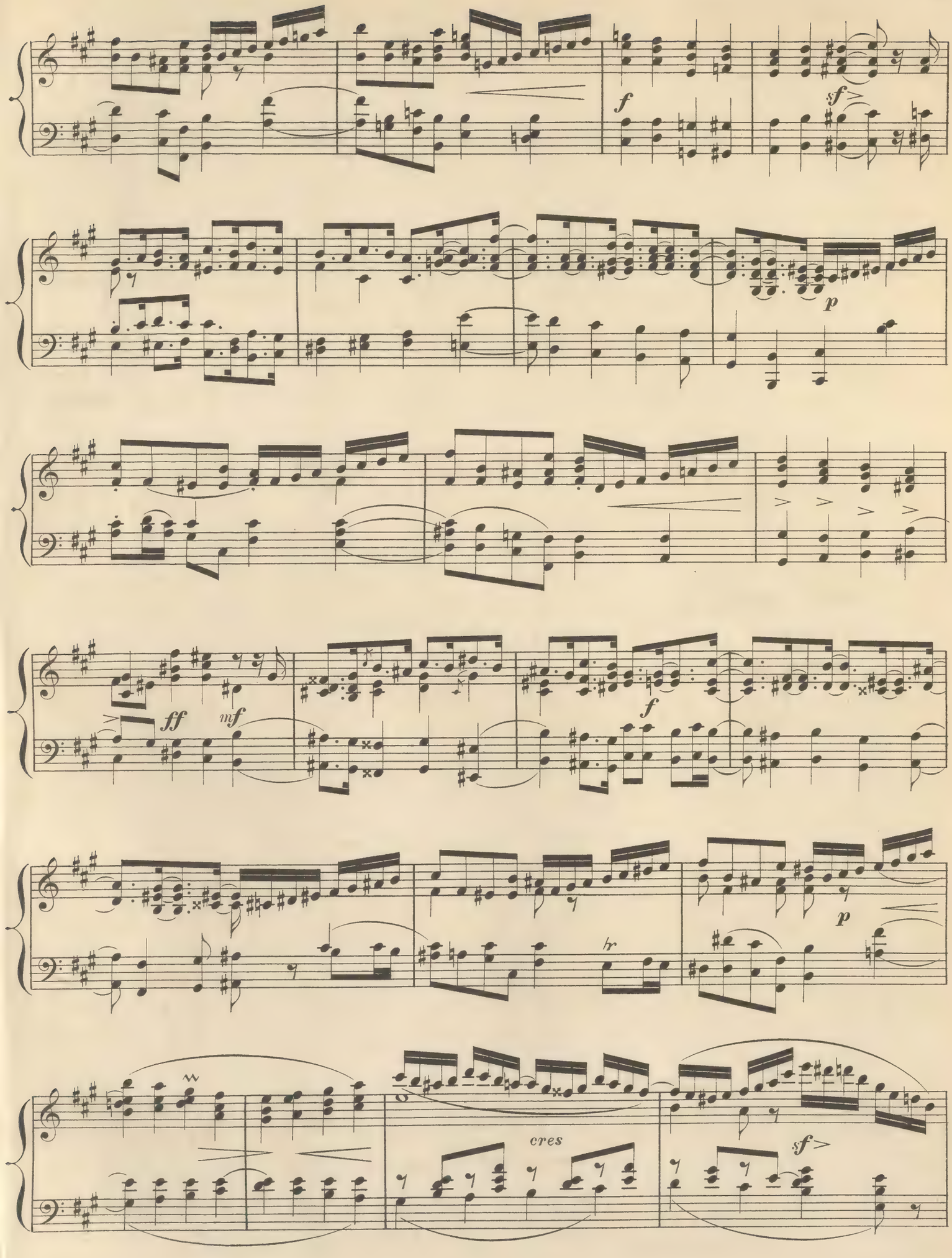
sf
cres.
Ped. *
p
3
3
3

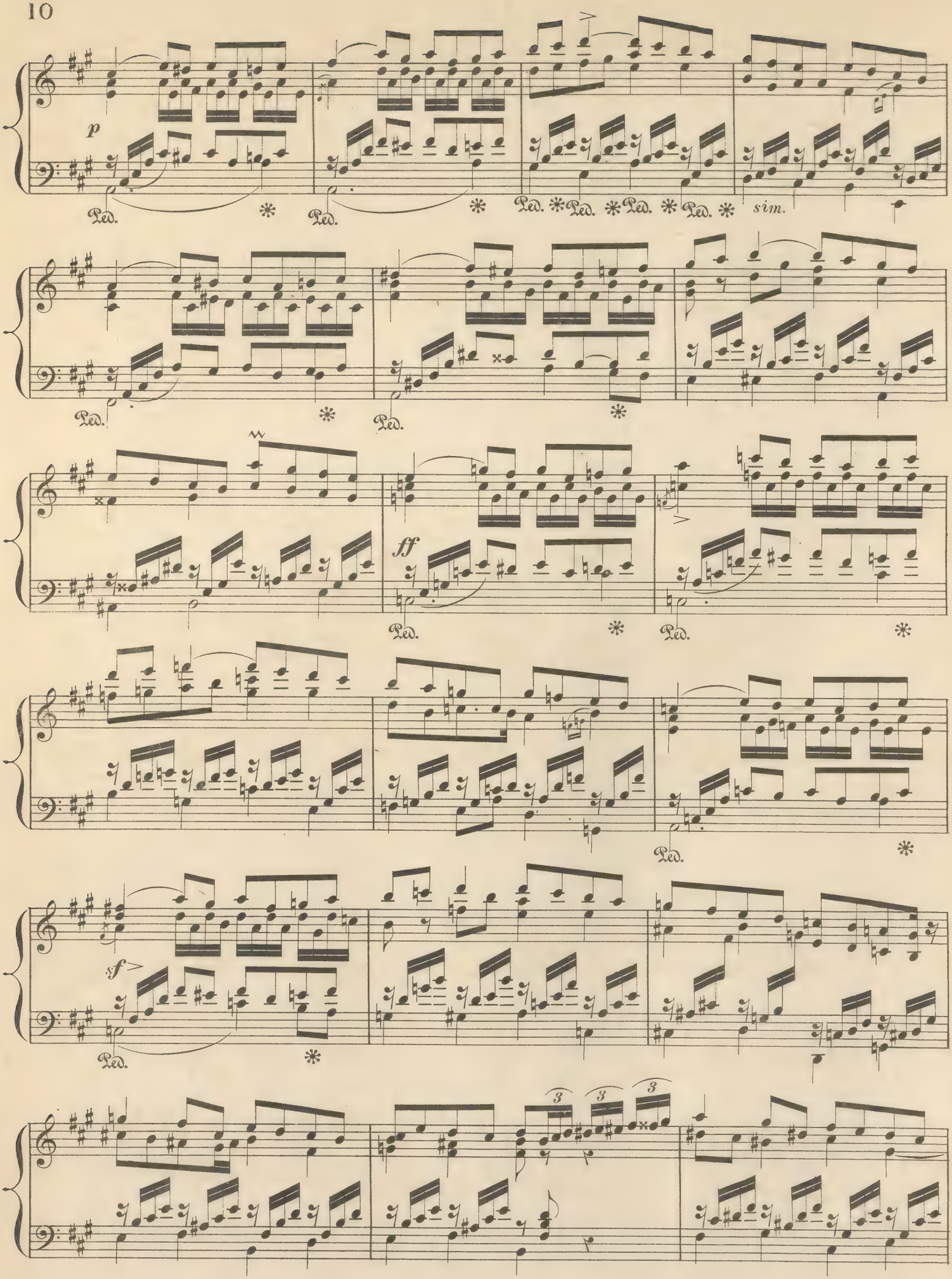

f
sf
cres
cres
ff con fuoco
Ped
OSSIA.
accelerando
sf
8va
1mo
2do
Ped.

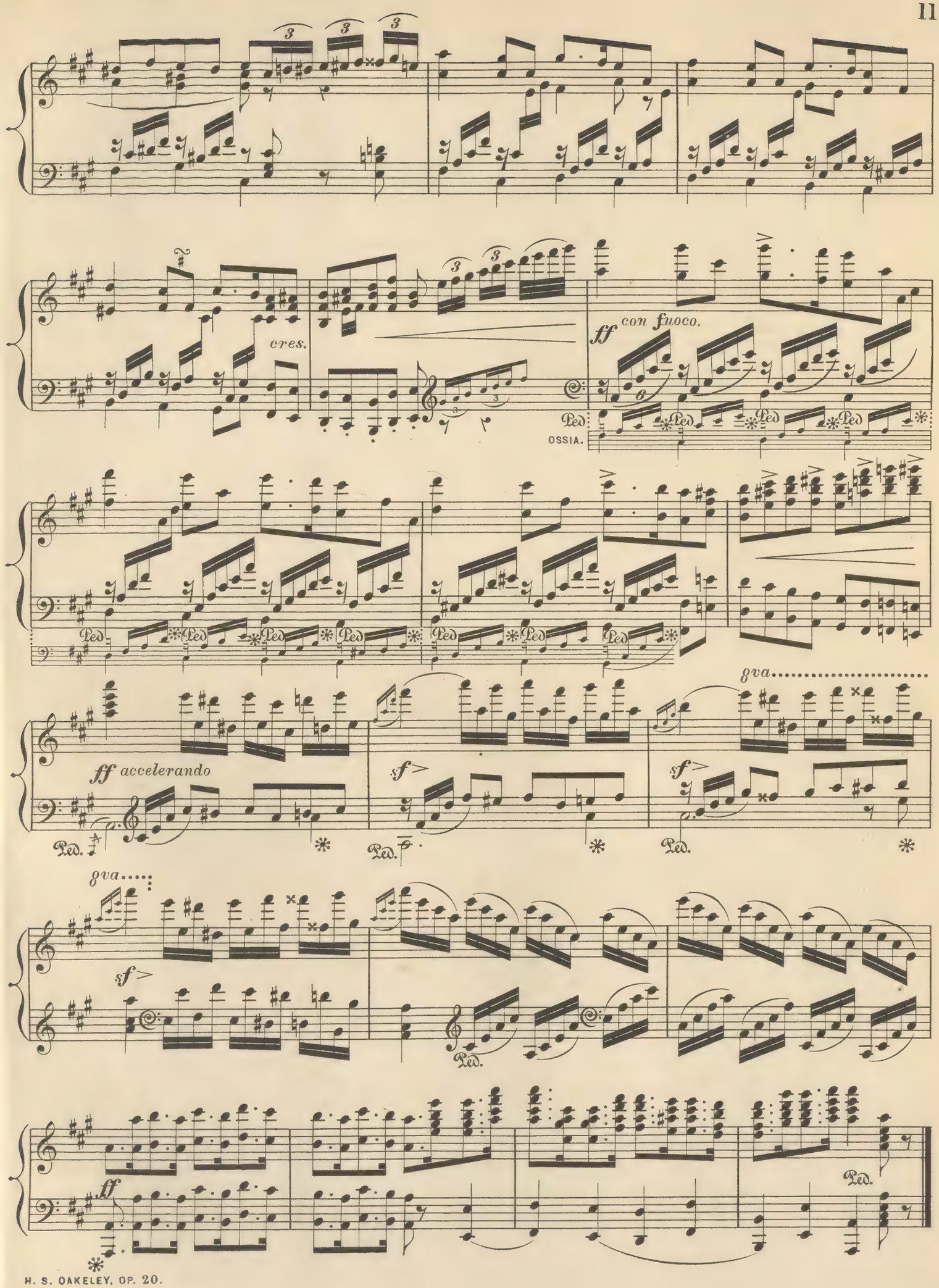

ff
ff
Ped. * f
p
f
p
f
f
p
cres.
f
ff
ff
Ped. * Ped. *
p

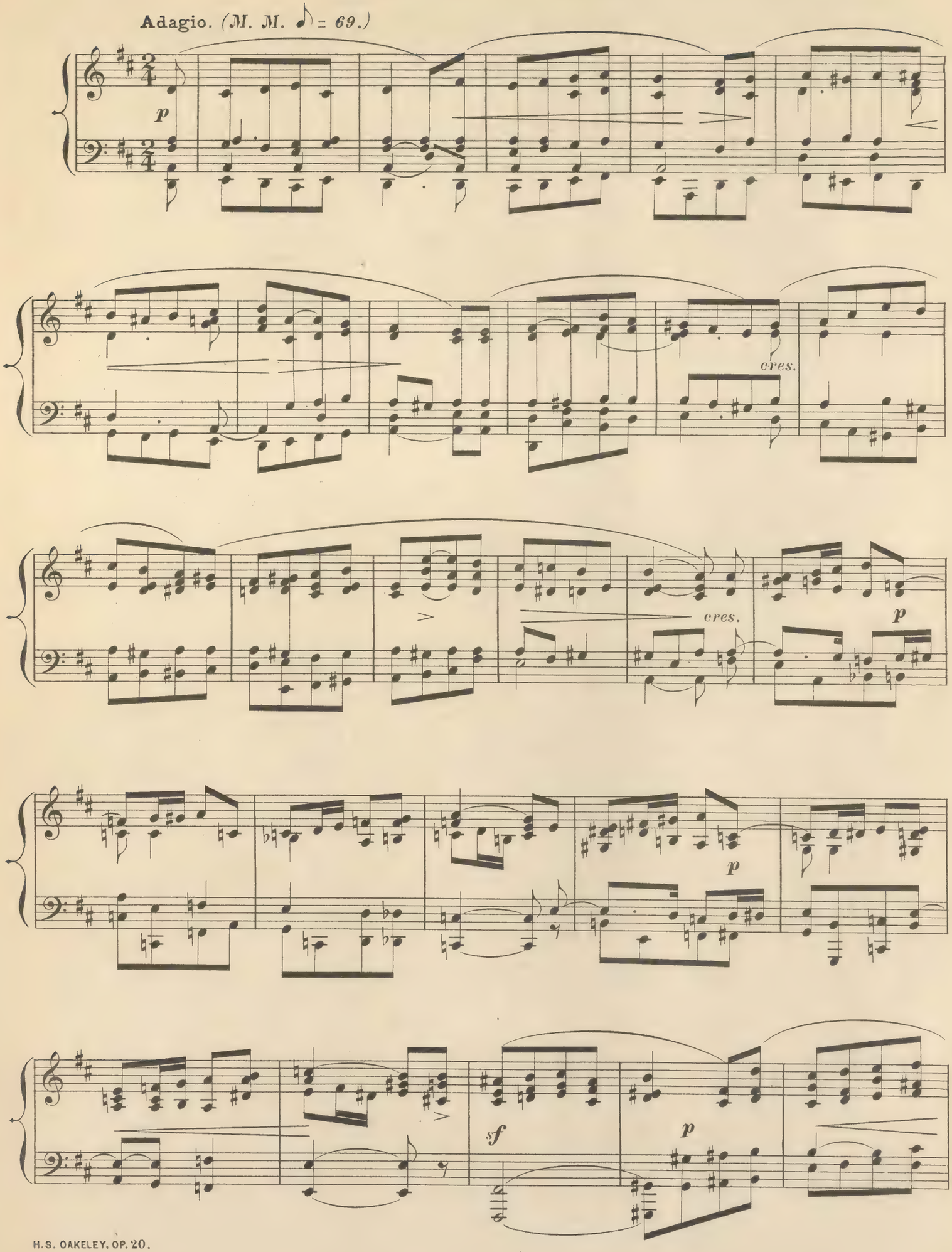

cres.
p
cres.
p
cres.
cres.
ff
Ped.
p
cres.
f
mf
p
p
sempre cres.
f

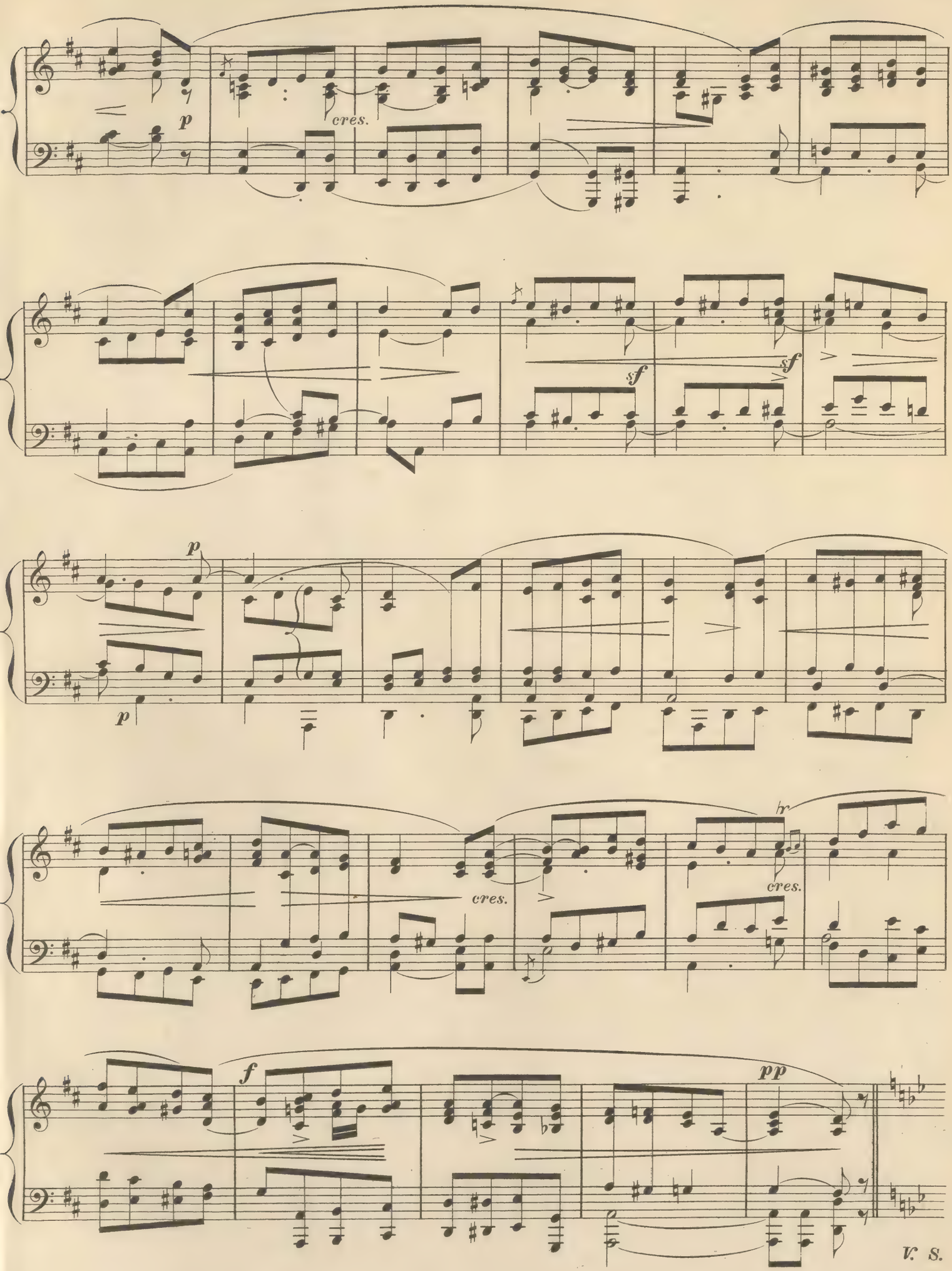

p
p
accelerando
Tempo primo
ff
p
cres.
f
f


f
sf
p
ff
mf
f
p
cres
sf

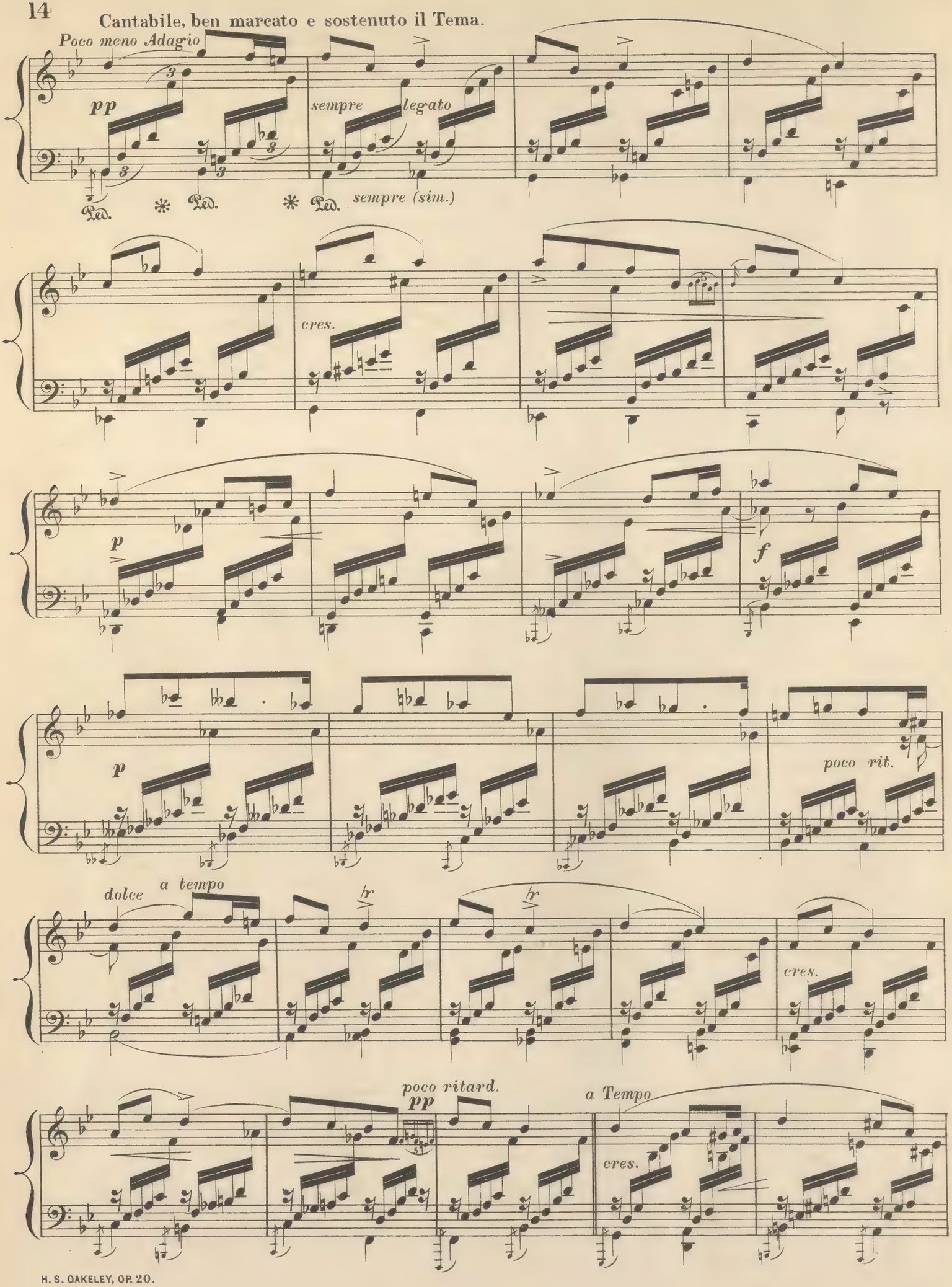

p
Ped.
sim.
ff
sf

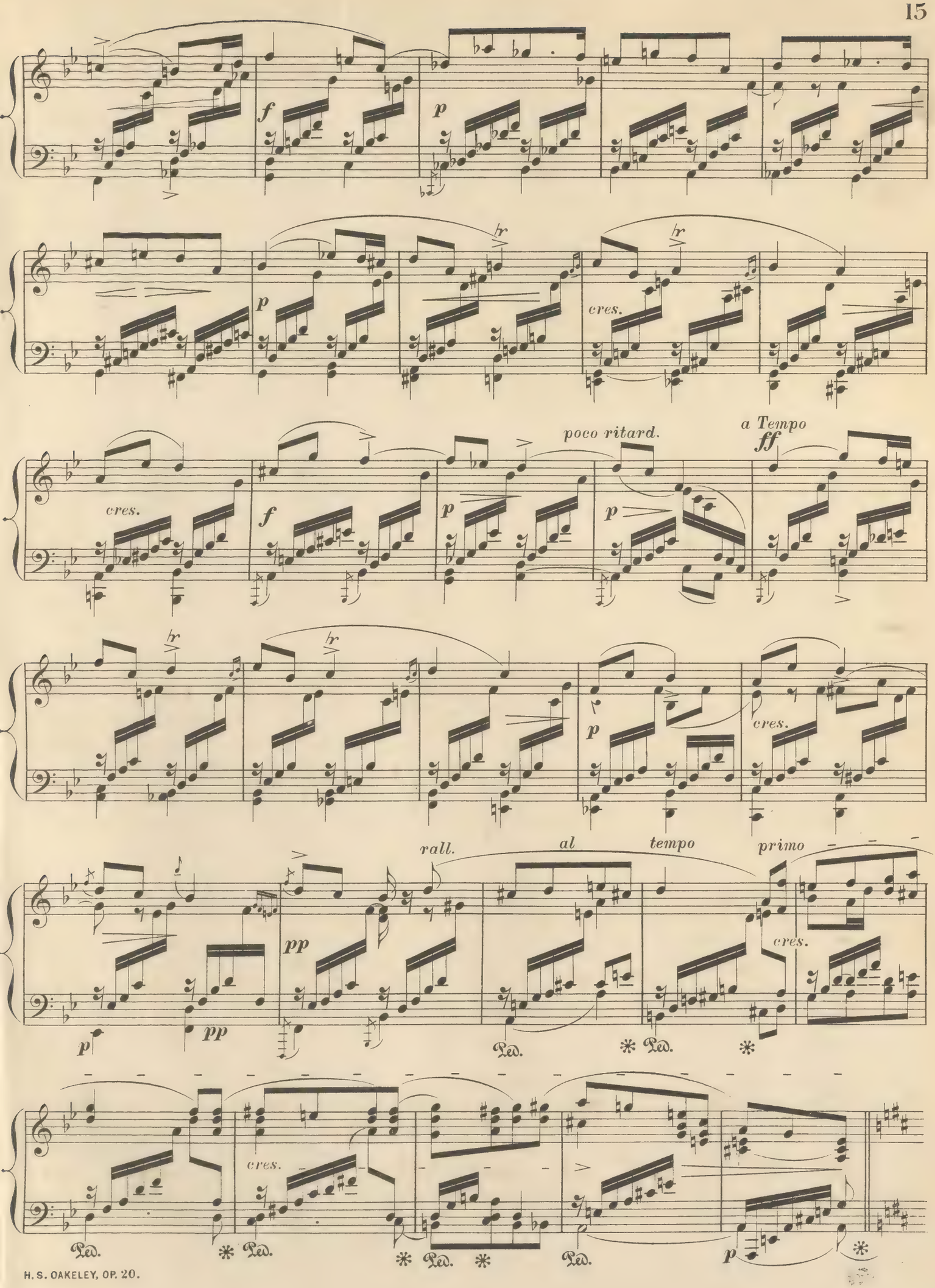

cres.
ff con fuoco.
OSSIA.
ff accelerando
8va
sf
ff

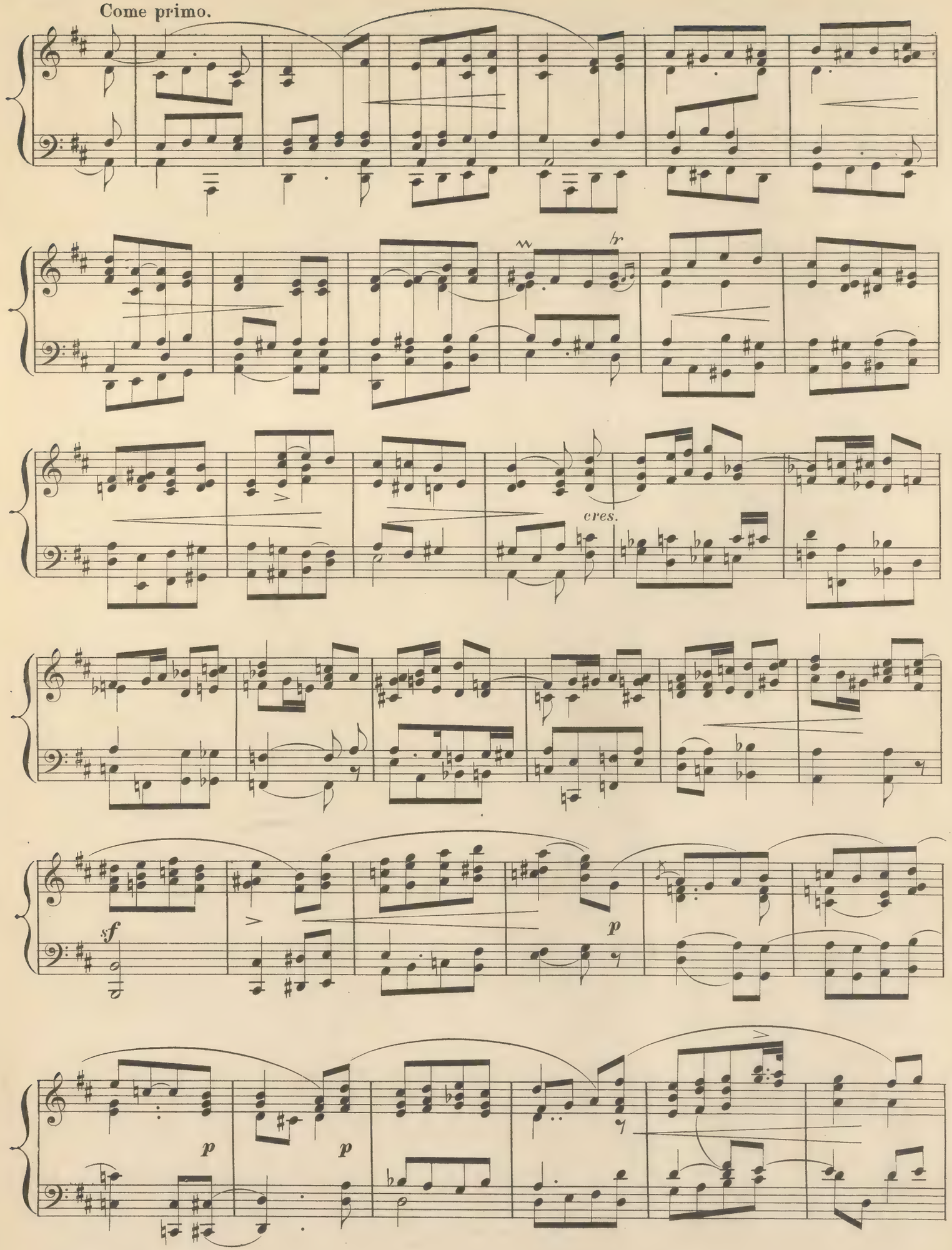

Adagio. (M. M. ♪ = 69.)
p
cres.
cres.
p
p
sf
p

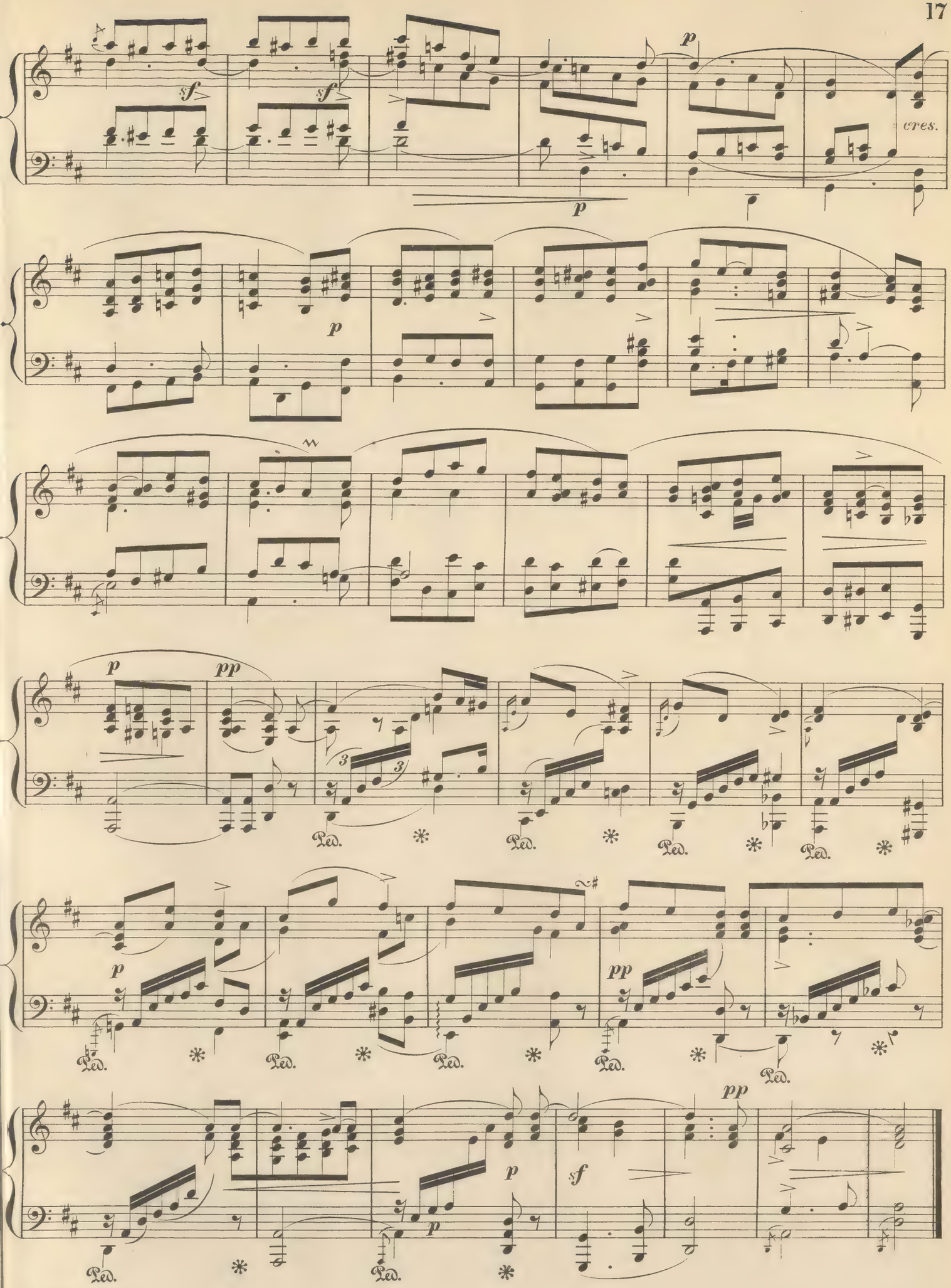

p
cres.
sf
sf
p
p
cres.
hr
cres.
f
pp
V. S.

Cantabile, ben marcato e sostenuto il Tema.



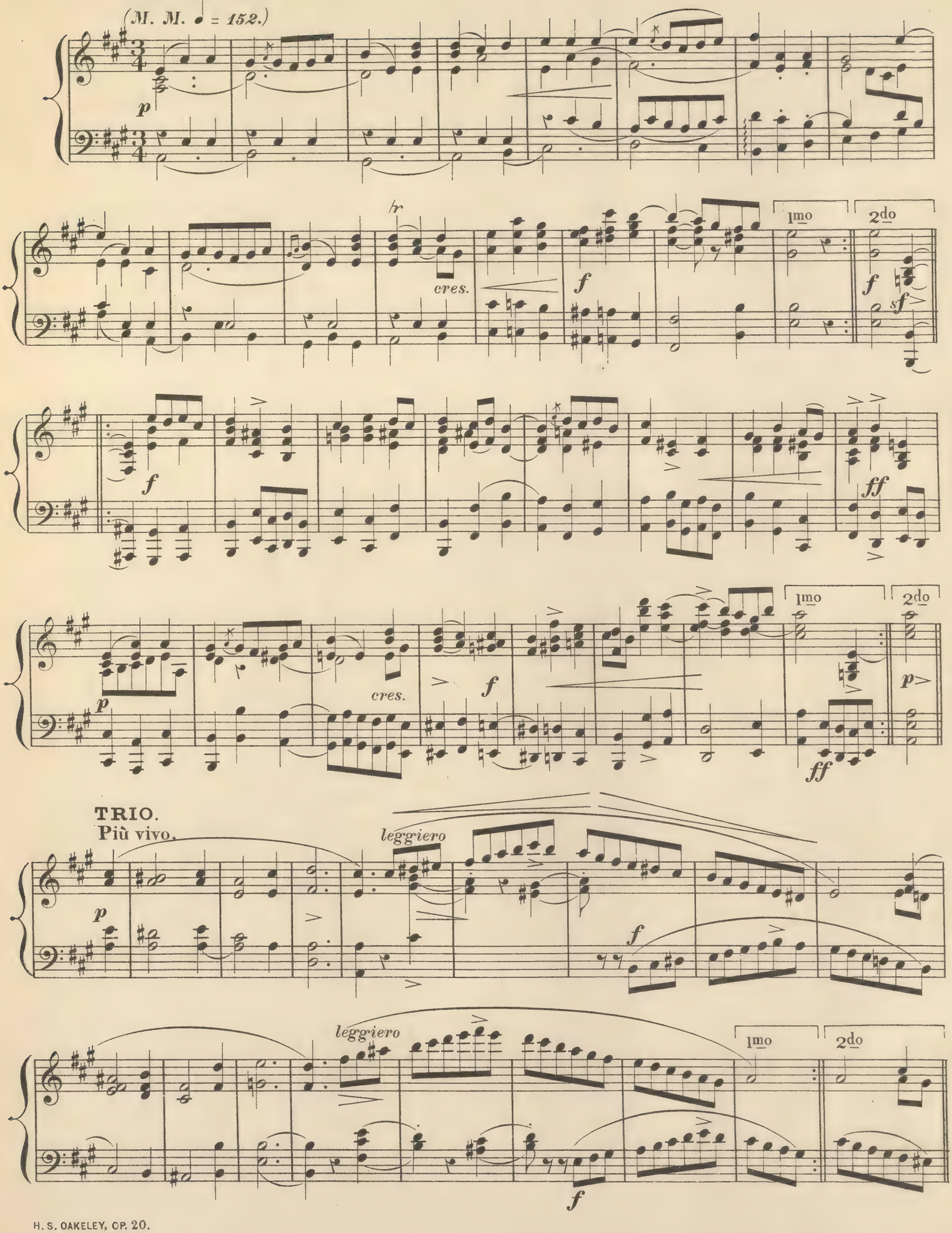

f
p
hr
cres.
poco ritard.
a Tempo
ff
rall.
al
tempo
primo
pp
Ped.

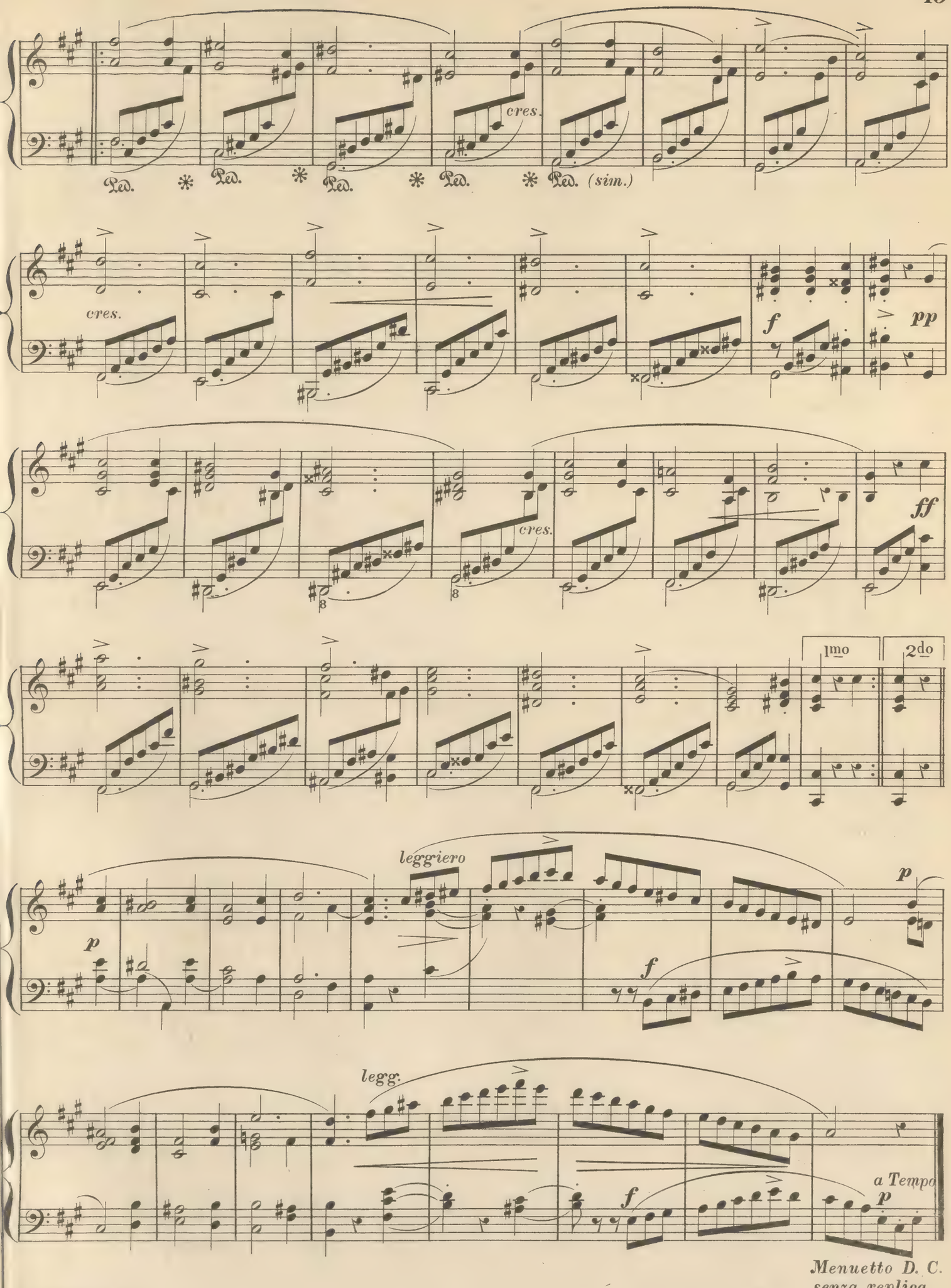

Come primo.
tr
cres.
sf
p
p
p


sf
sf
p
cres.
p
p
p
pp
Ped.
Ped.
Ped.
Ped.
p
pp
Ped.
Ped.
Ped.
Ped.
Ped.
pp
p
sf
pp
Ped.
Ped.

MENUETTO.

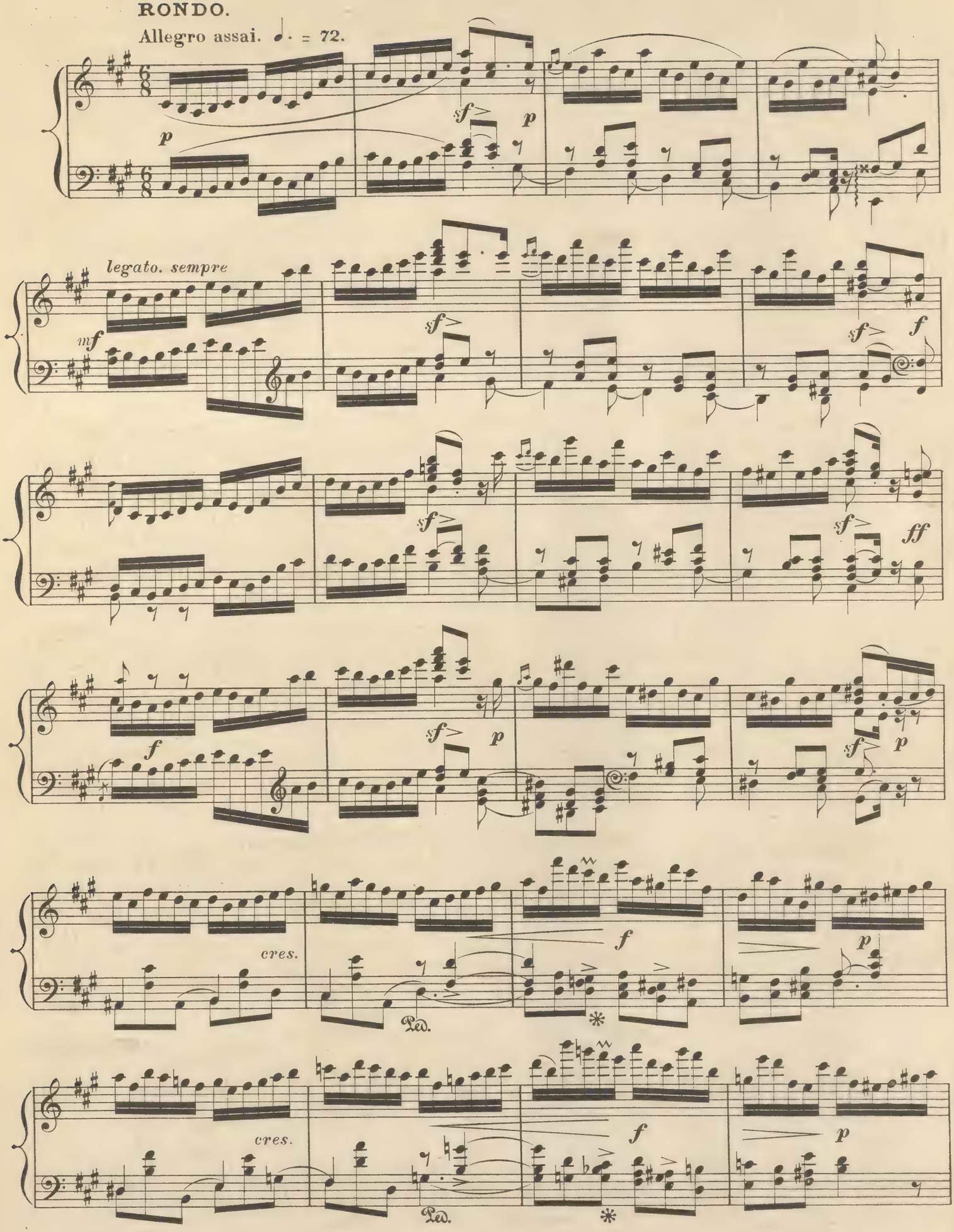
(M. M. ♩ = 152.)

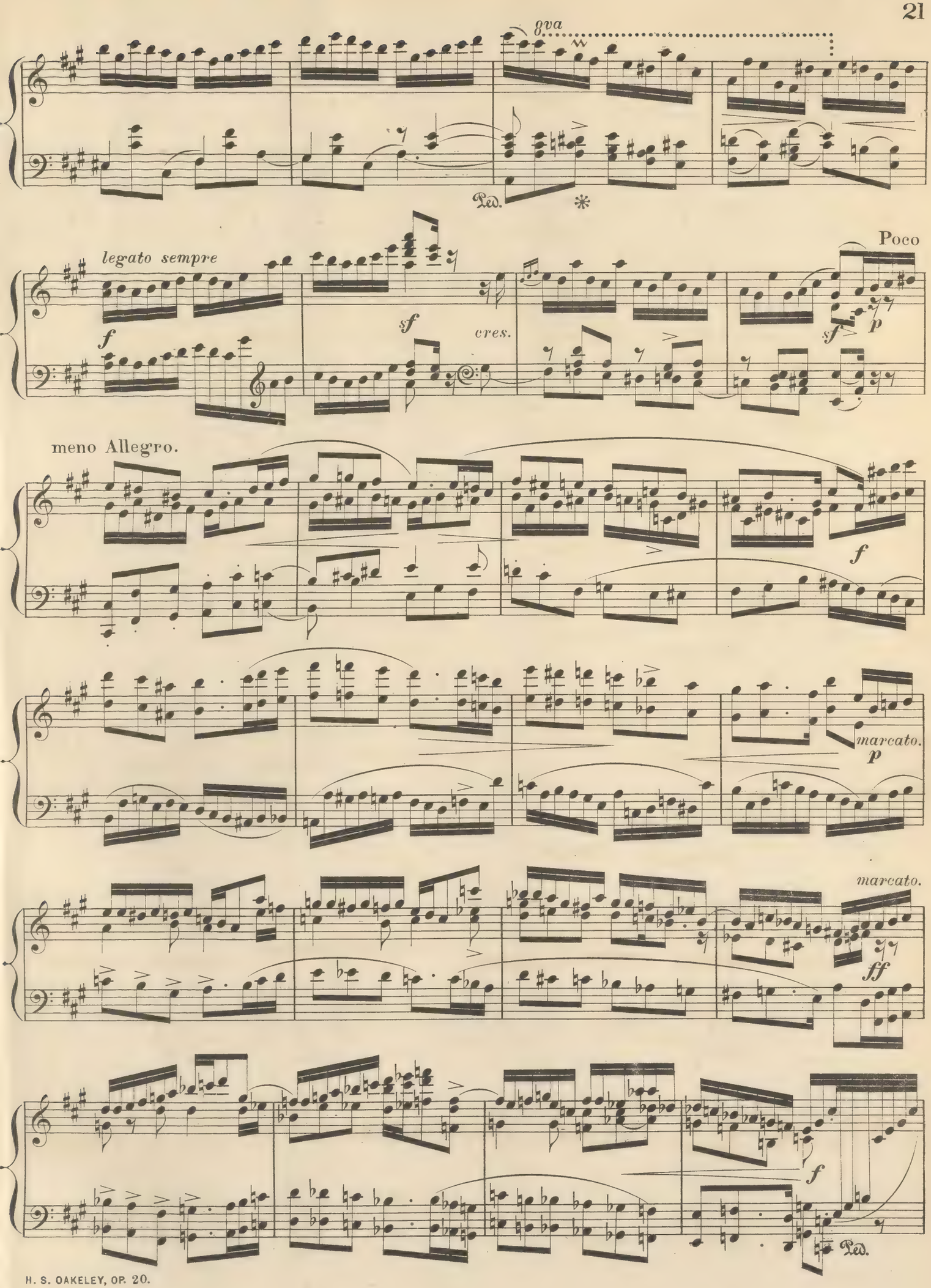


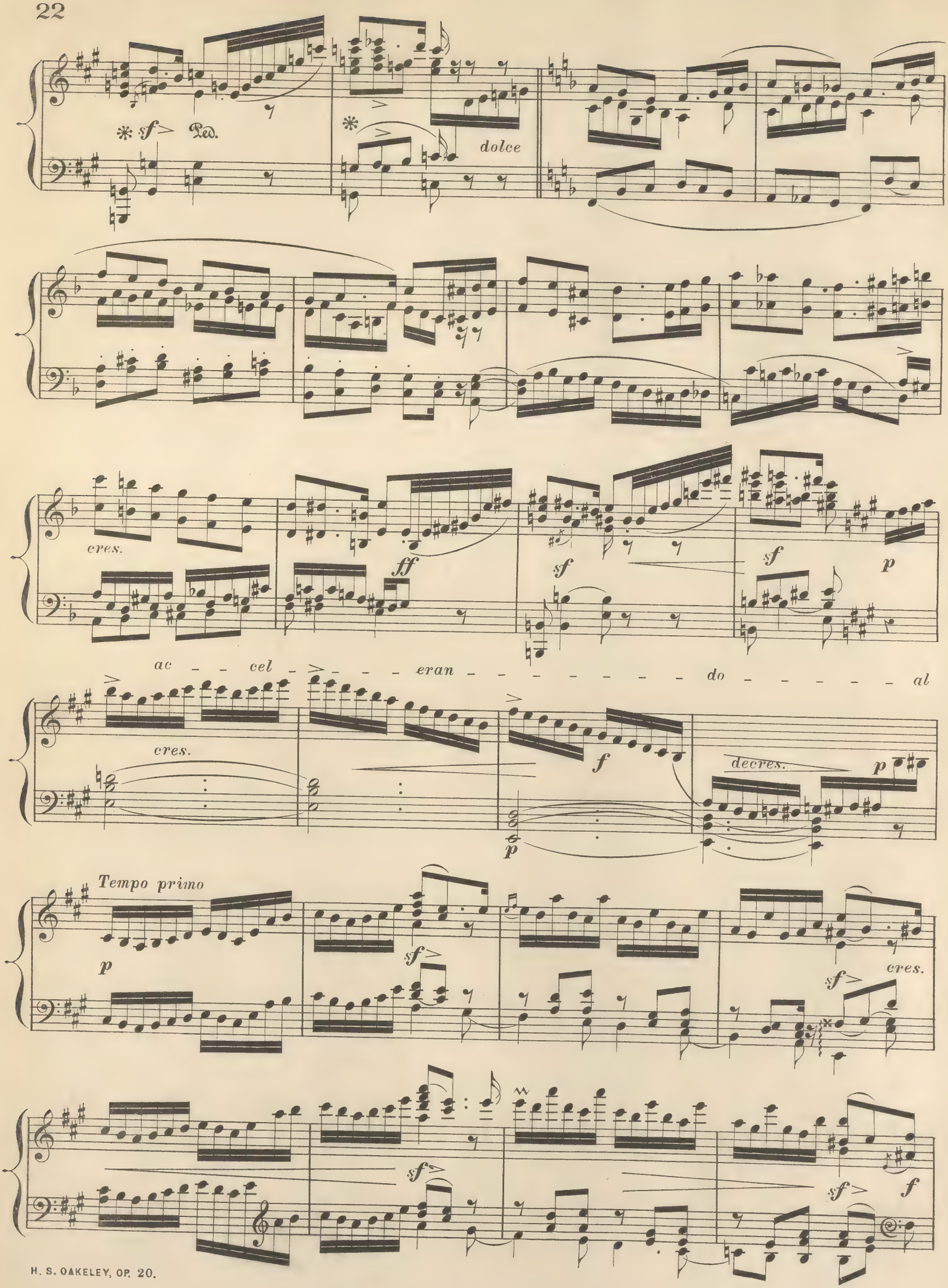

cres.
Ped. * Ped. * Ped. * Ped. * Ped. (sim.)
cres.
f
pp
cres.
ff
1mo
2do
leggiero
p
p
f
legg.
f
a Tempo
p
Menuetto D. C.
senza replica.

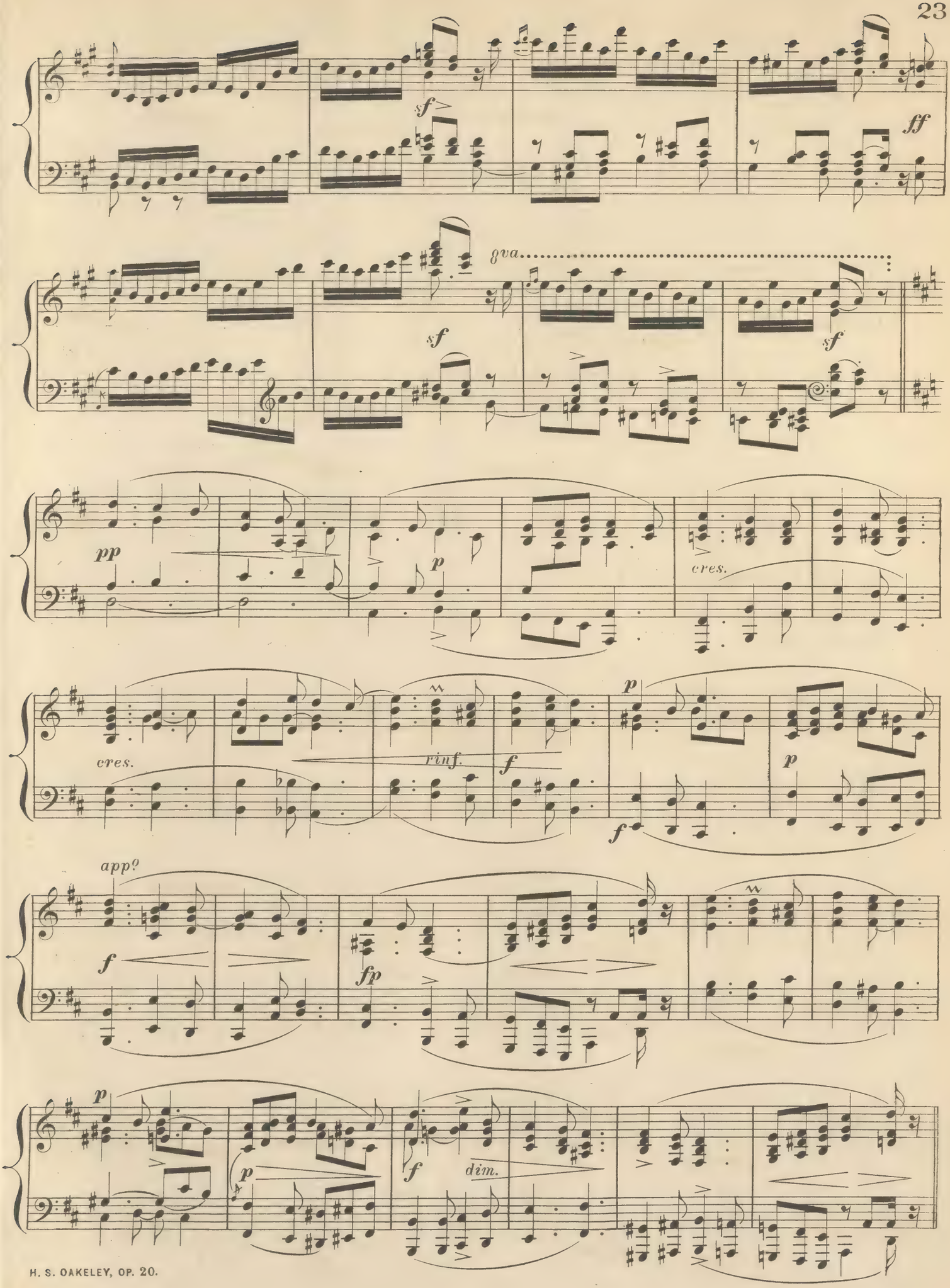
RONDO.

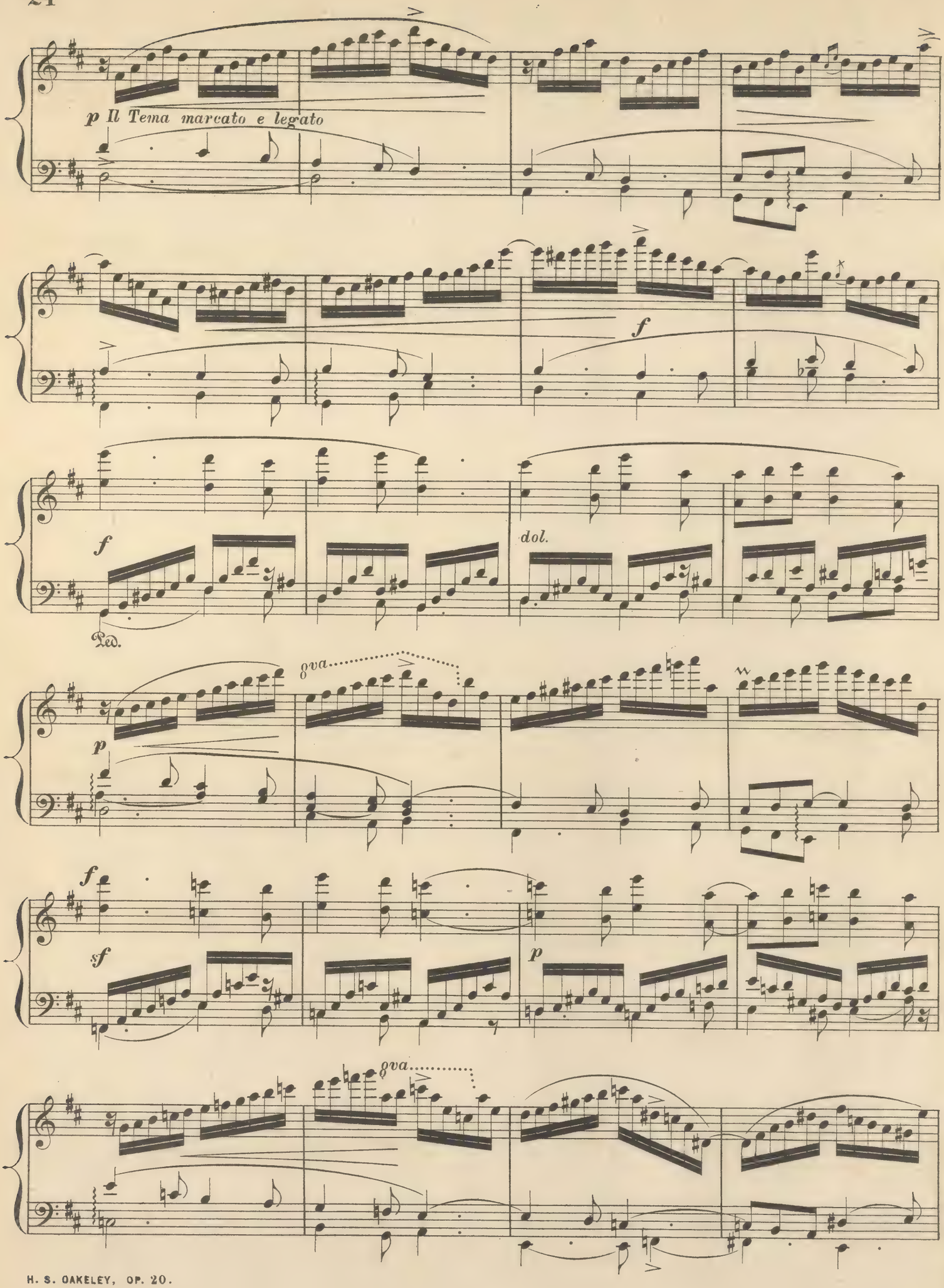
Allegro assai. ♩. = 72.

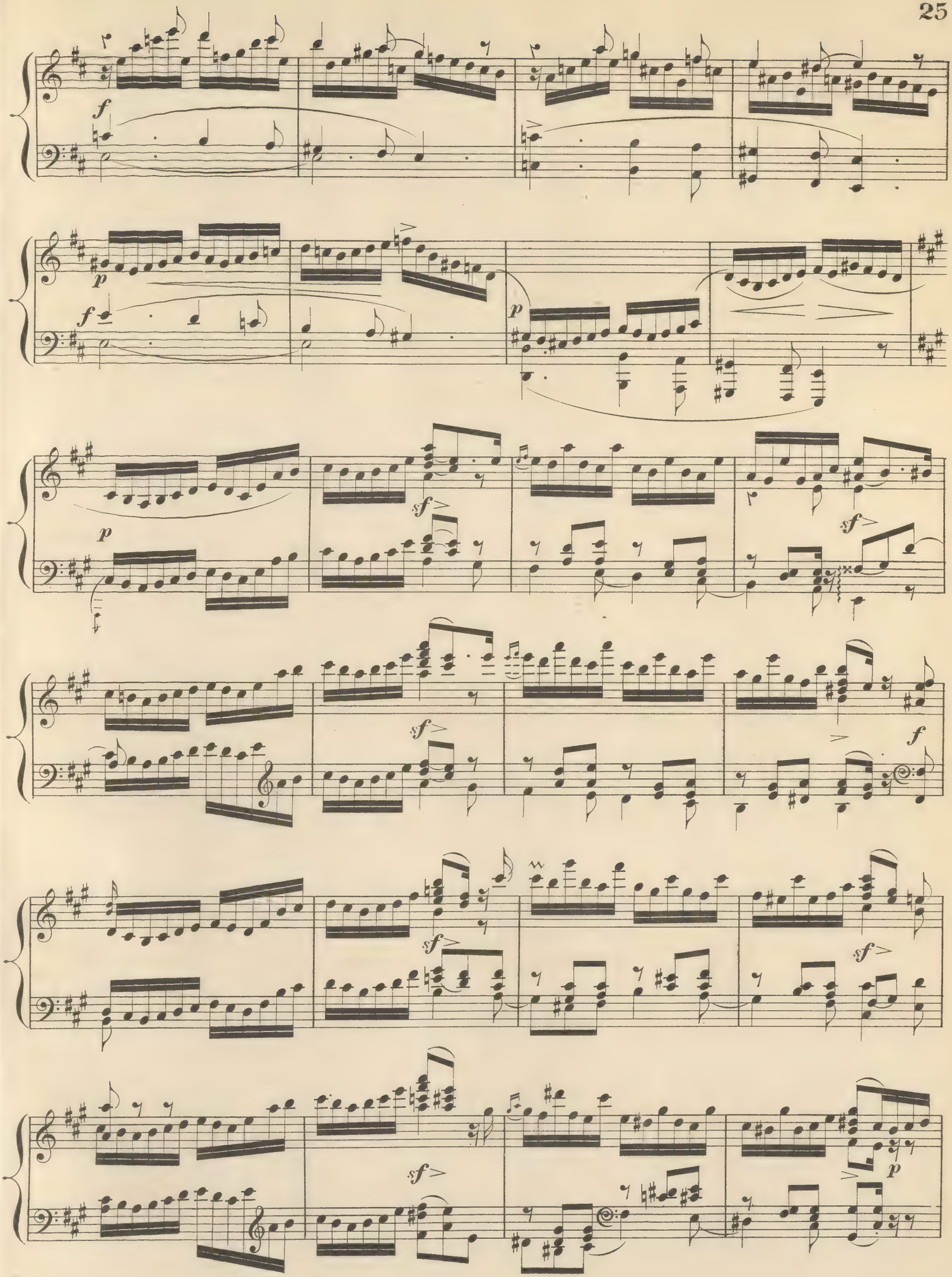


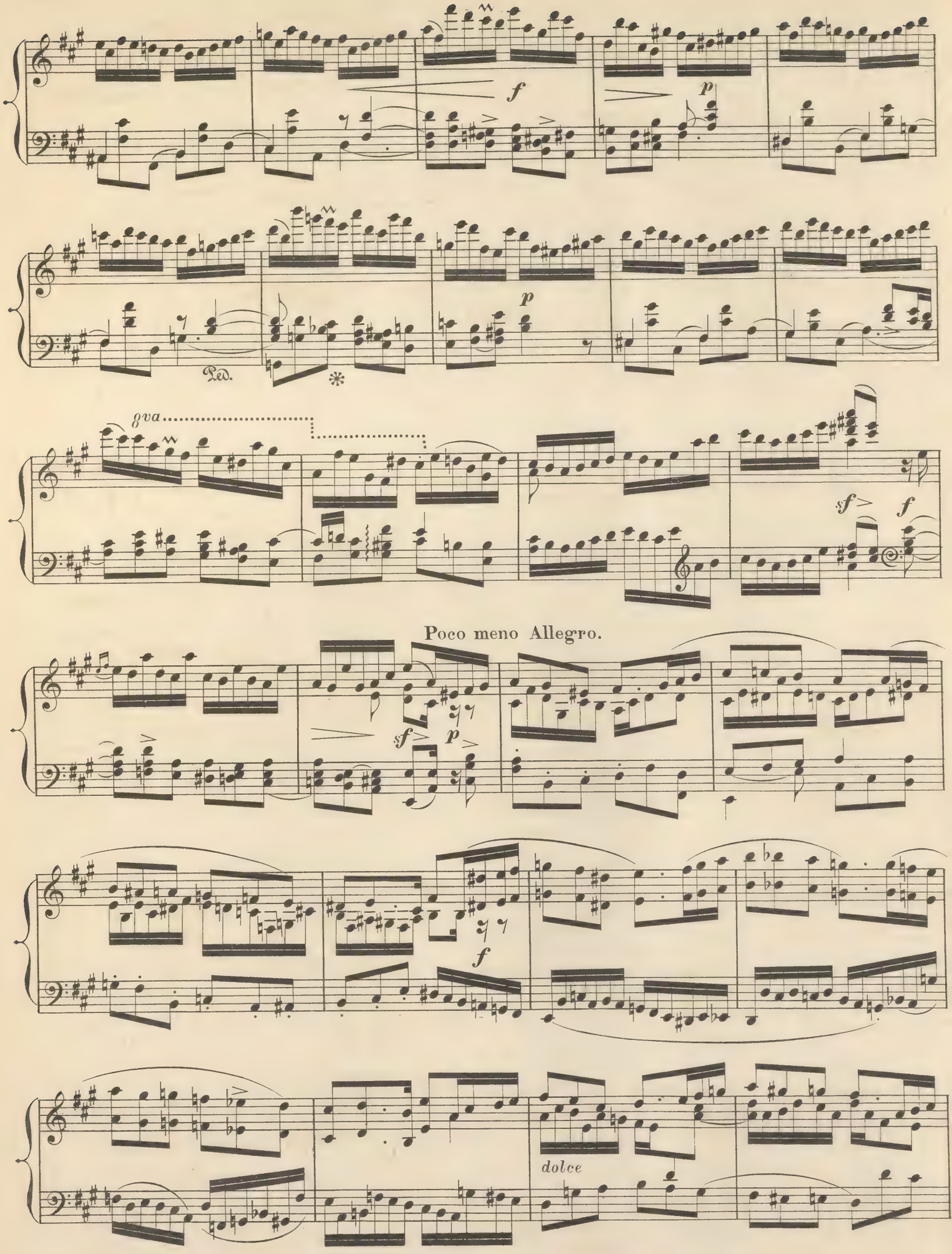

8va
Ped.
*
legato sempre
f
sf
cres.
Poco
sf
p
meno Allegro.
f
marcato.
p
marcato.
ff
f
Ped.

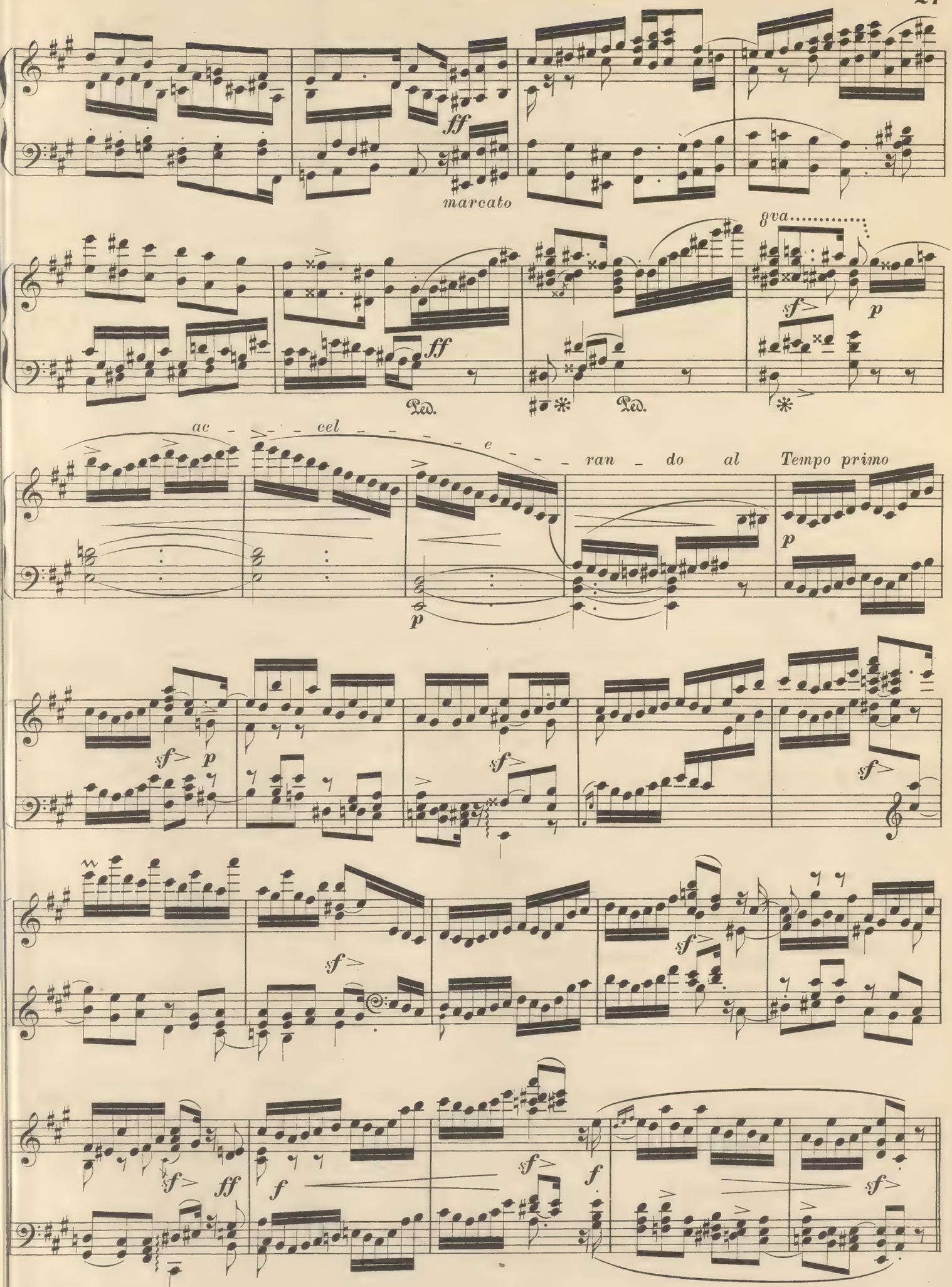

sf
Ped.
dolce
cres.
ff
sf
sf
p
ac - - cel - - - - eran - - - - - - - - do - - - - - - al
cres.
f
decres.
p
p
Tempo primo
p
sf
sf
cres.
sf
sf
f

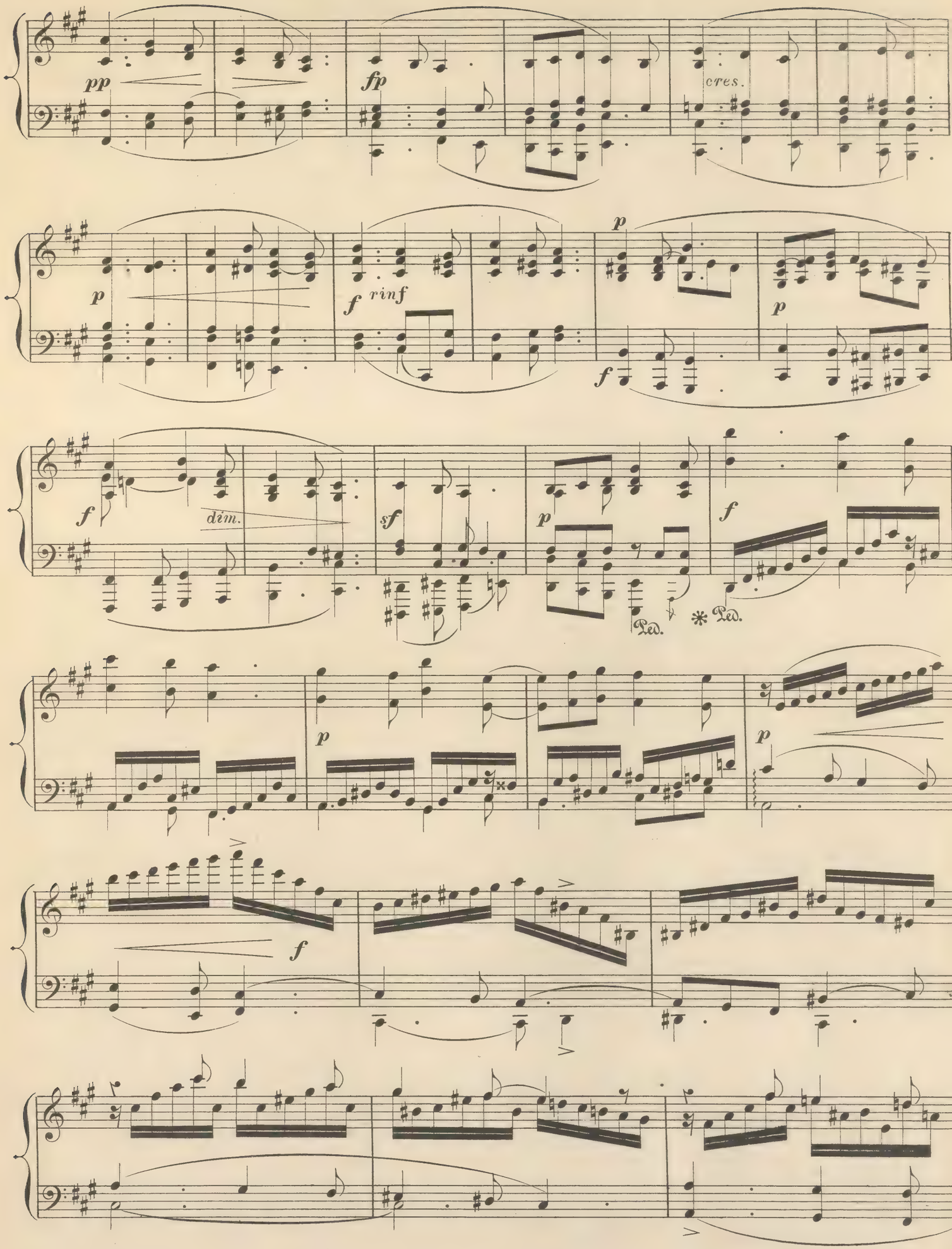

sf
ff
8va
sf
sf
pp
p
cres.
cres.
rinf.
f
p
f
p
app?
f
fp
p
p
f
dim.

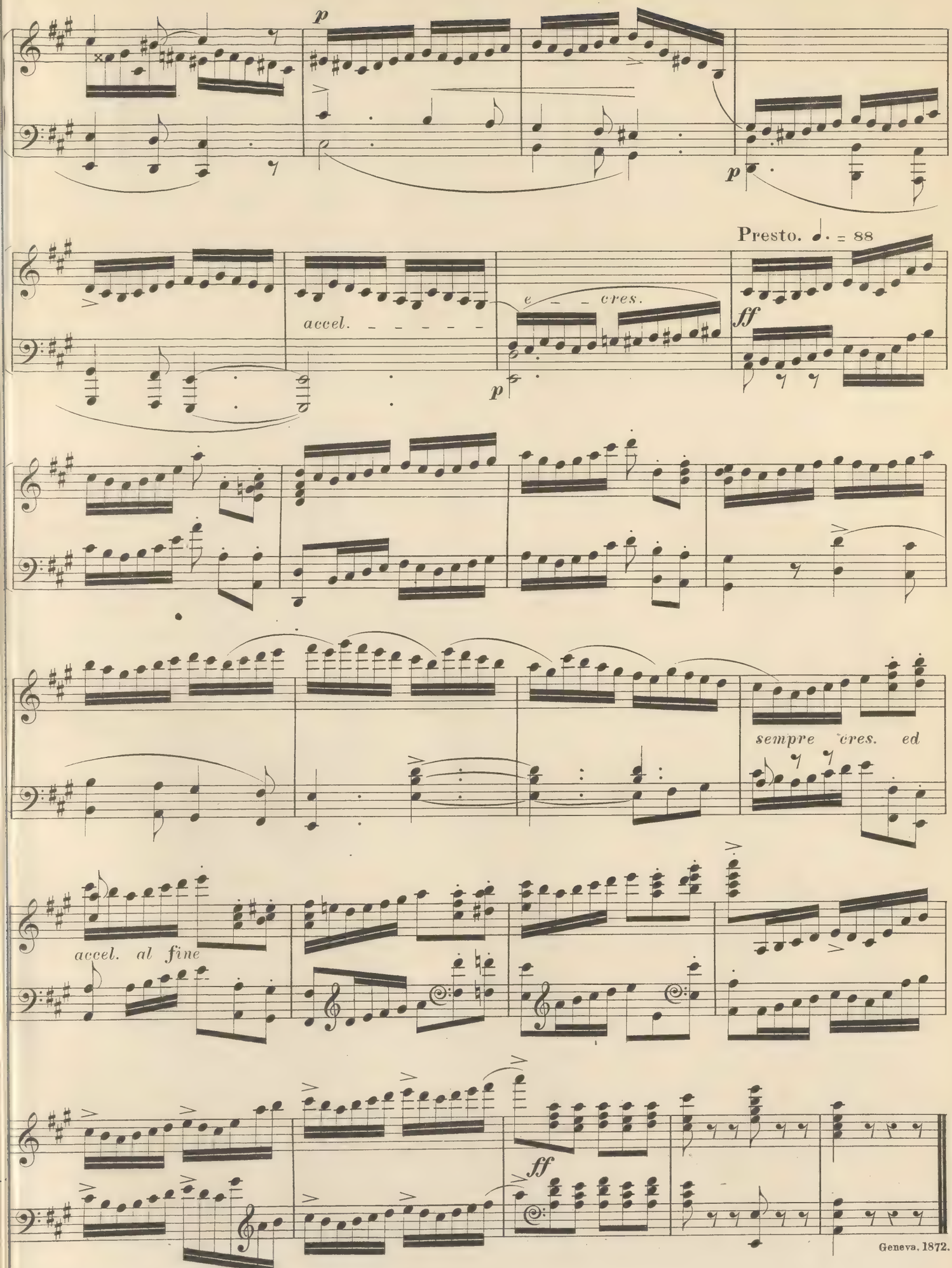

p Il Tema marcato e legato
f
f
dol.
Ped.
8va
p
f
sf
p
8va


f
p
f
p
p
sf
sf
p
sf
f
sf
sf
sf
sf
p


f
p
Ped.
*
8va
sf
f
Poco meno Allegro.
sf
p
f
dolce


ff
marcato
8va
sf
p
ff
Ped.
Ped.
ac - - - cel - - - - - e - - - ran - do al Tempo primo
p
p
sf p
sf
sf
sf
sf
sf
sf ff
f
sf
f
sf


pp
fp
cres.
p
f rinf
p
p
f
f
dim.
sf
p
f
Ped.
* Ped.
p
p
f



Geneva. 1872.

4
D2533/4
rcm 377818

RONDO CAPRICCIOSO.

R.C.M. London

DEDICATED TO THE

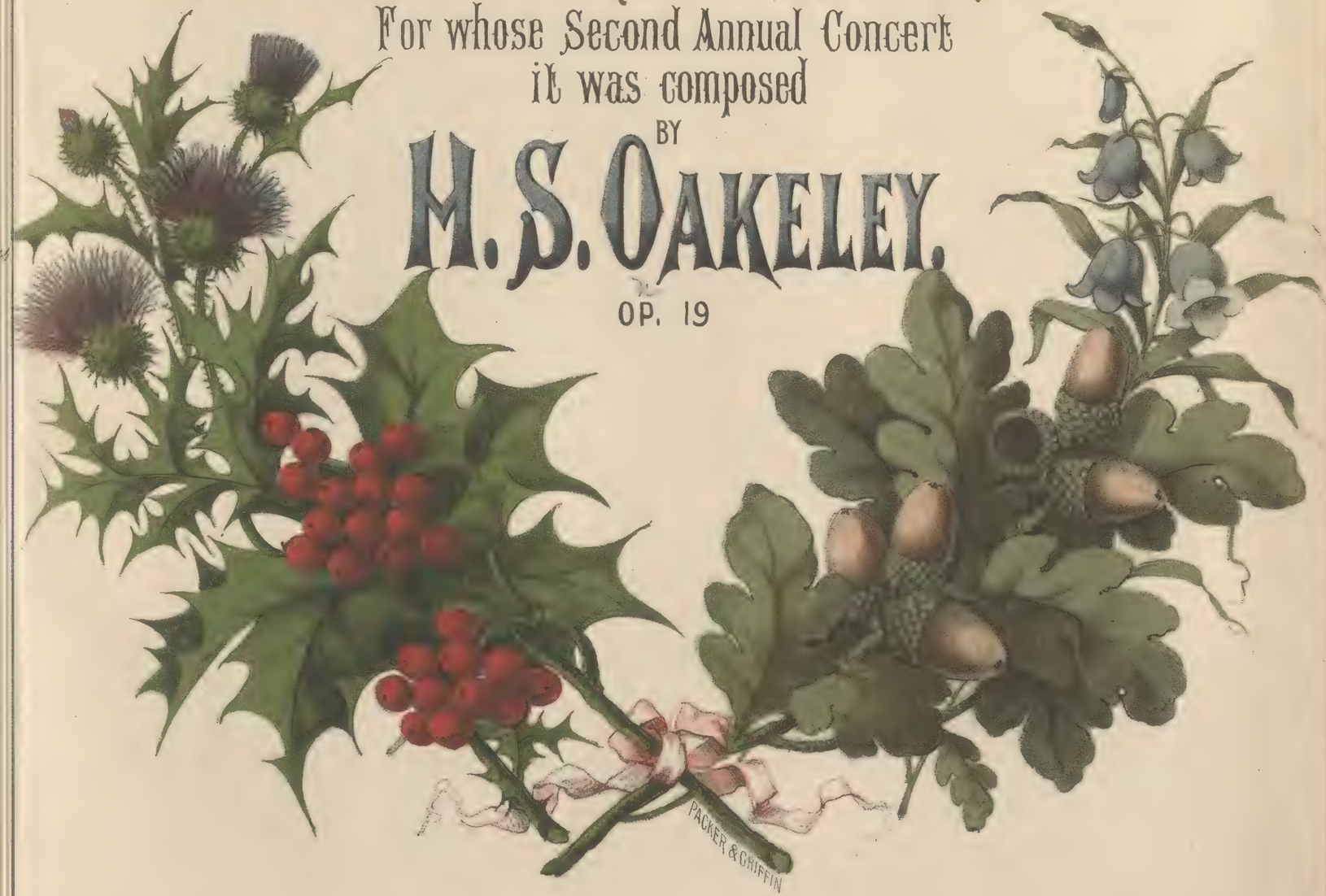
EDINBURGH UNIVERSITY MUSICAL SOCIETY

For whose Second Annual Concert
it was composed

BY

M. S. OAKELEY.

OP. 19



PACKER & GRIFFIN

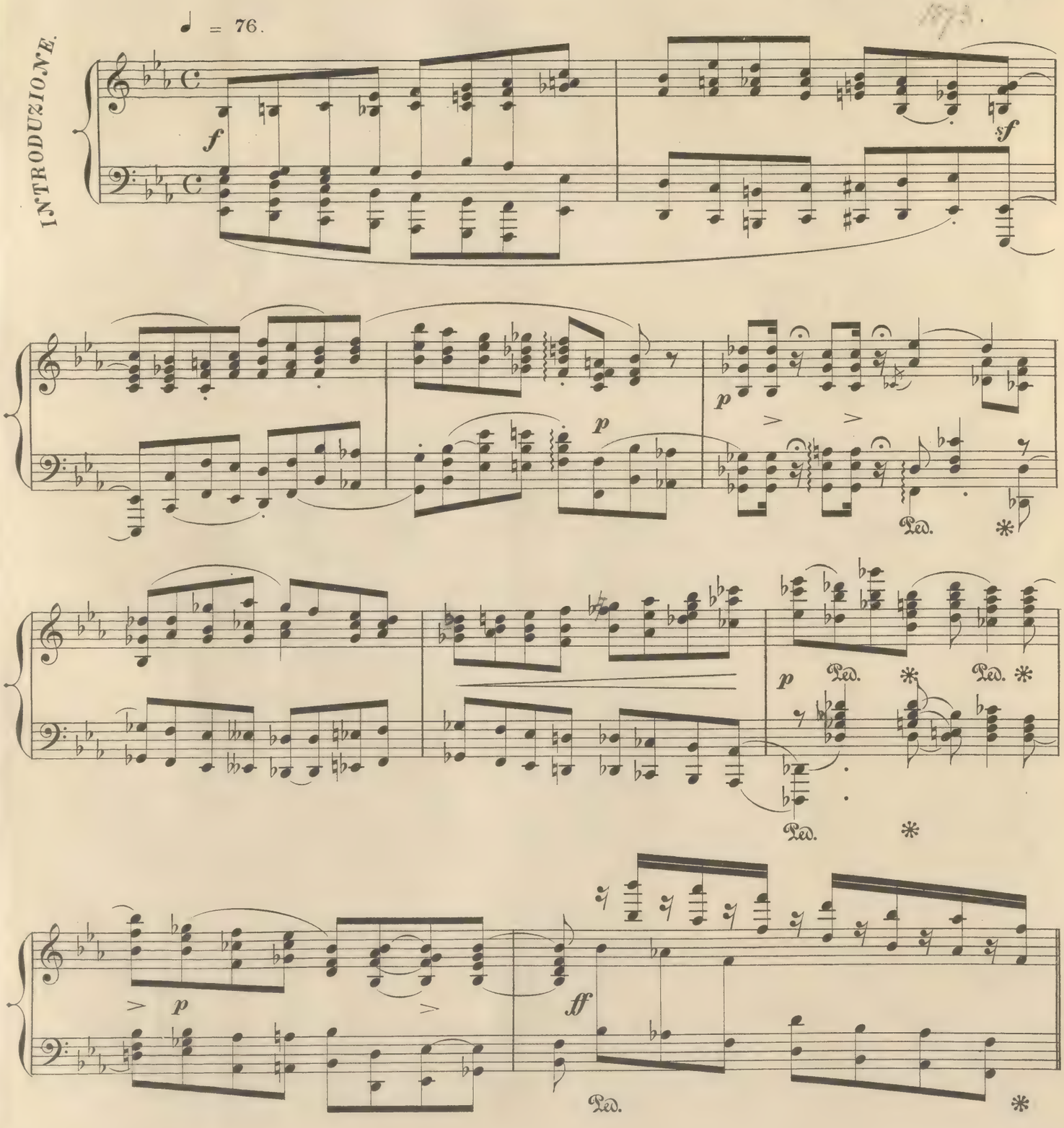
London

Price 6/=

Rondo Capriccioso.

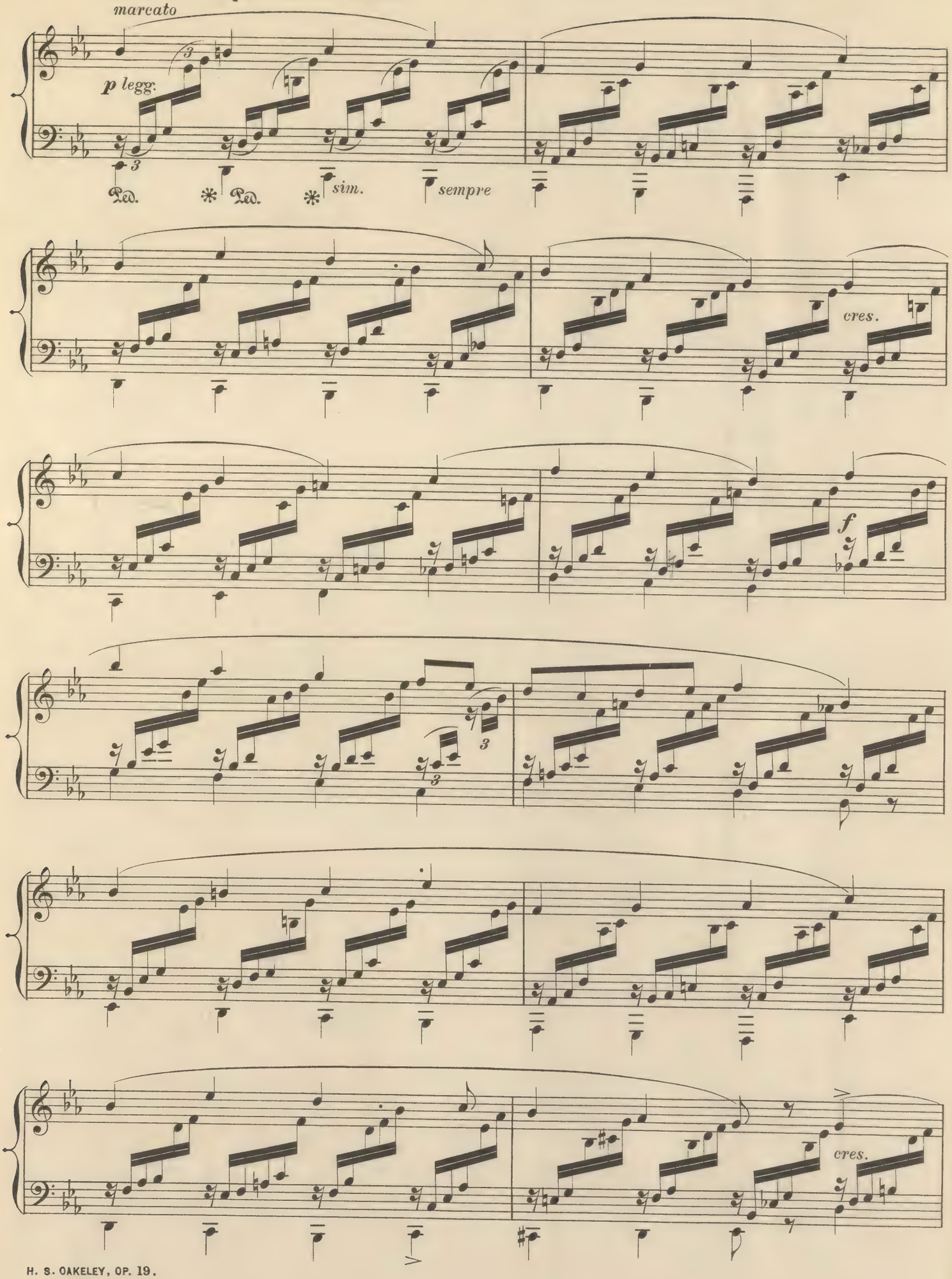
H. S. OAKELEY, Op. 19.

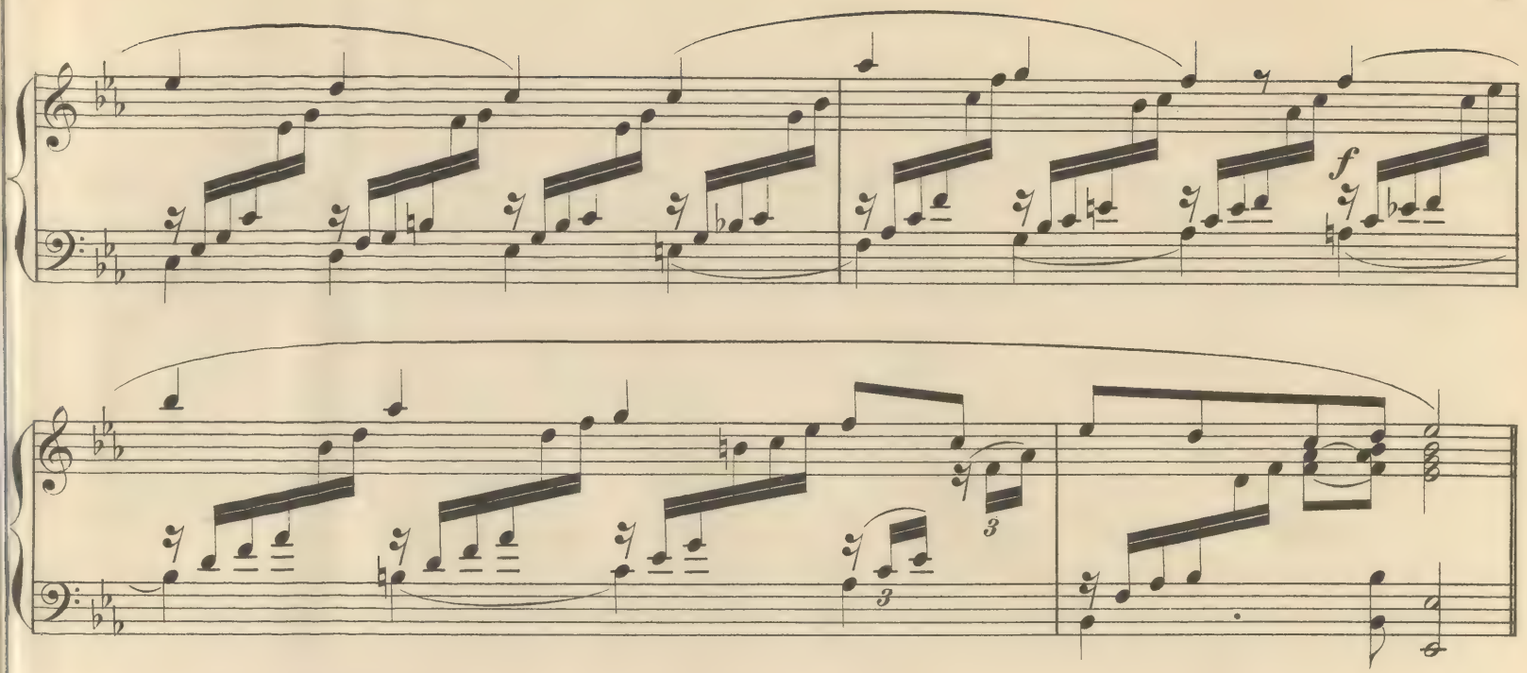
INTRODUZIONE.



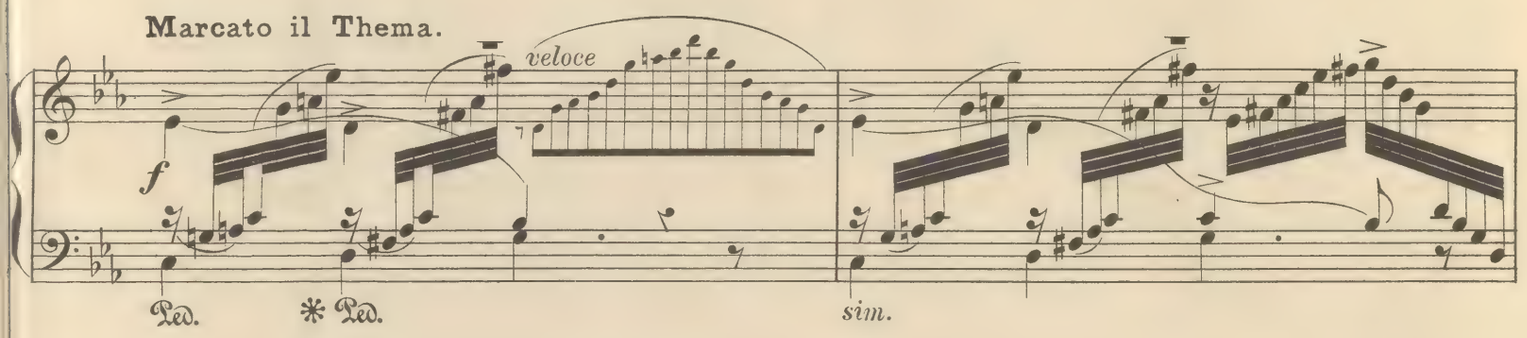
Rondo a capriccio. ♩ = 88.

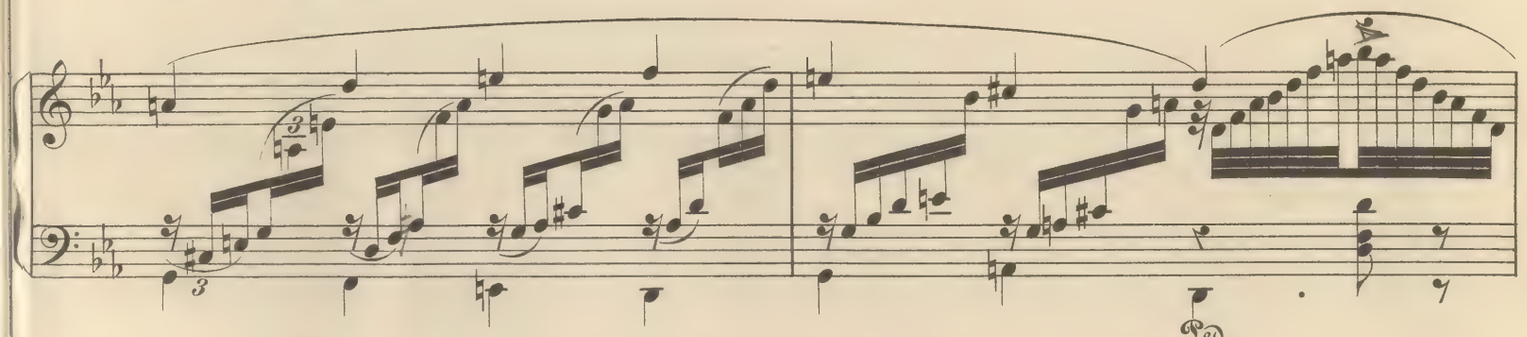
marcato

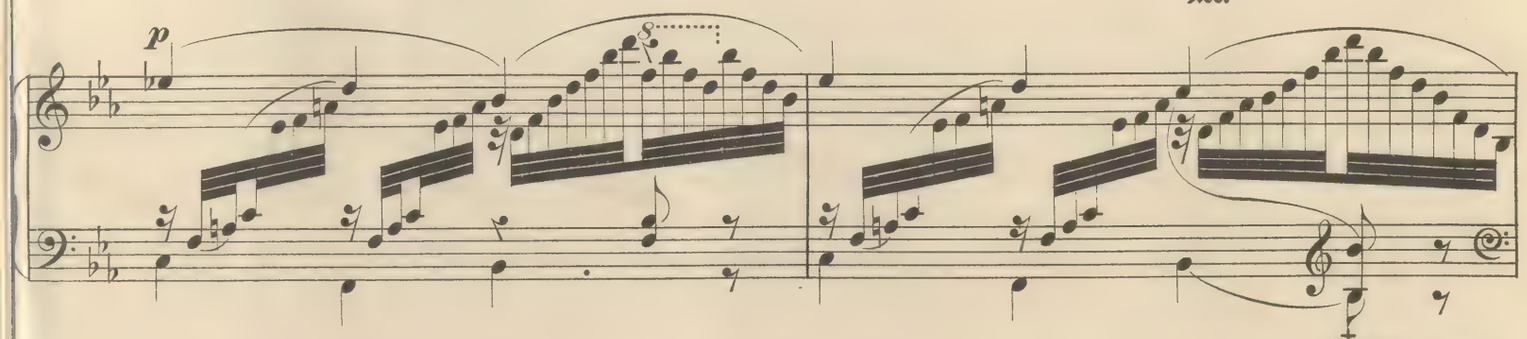


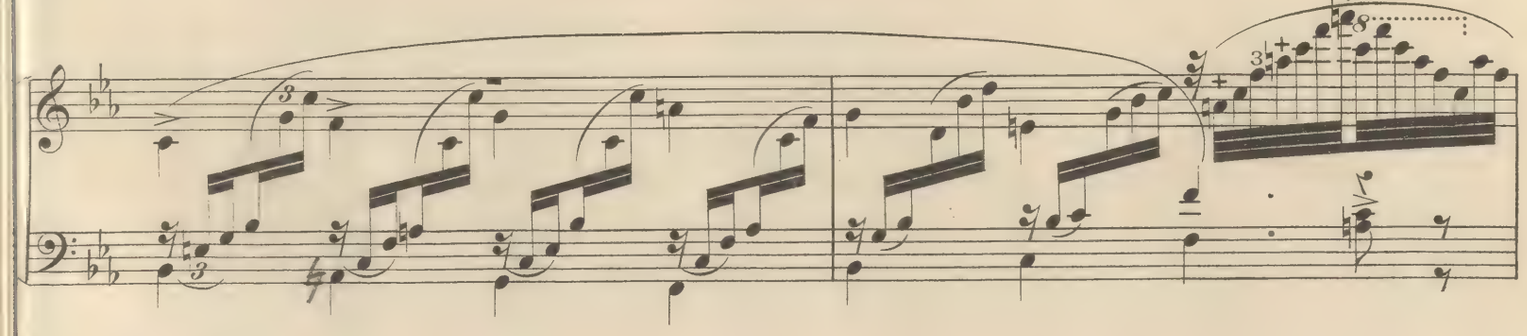


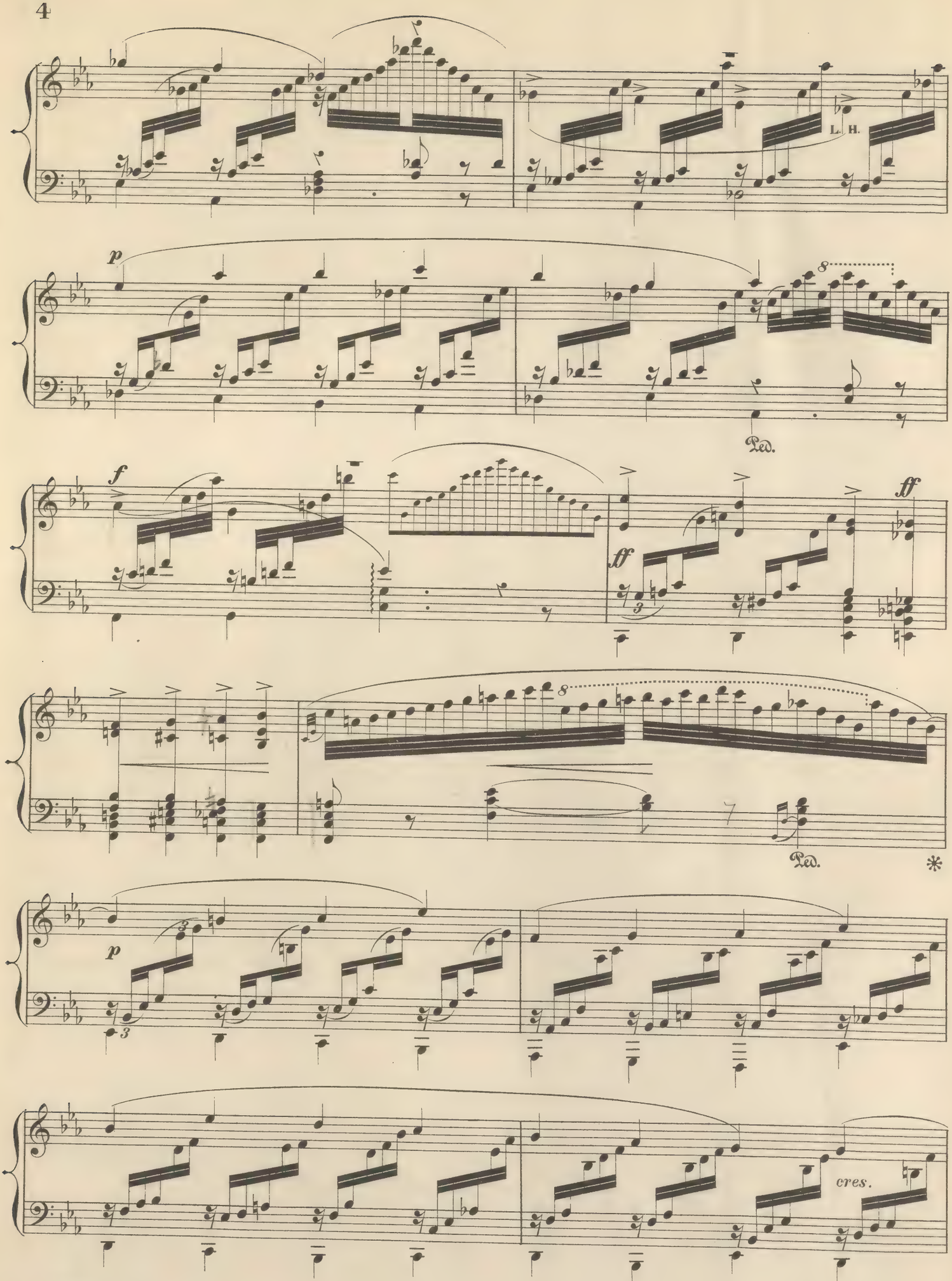
Marcato il Thema.

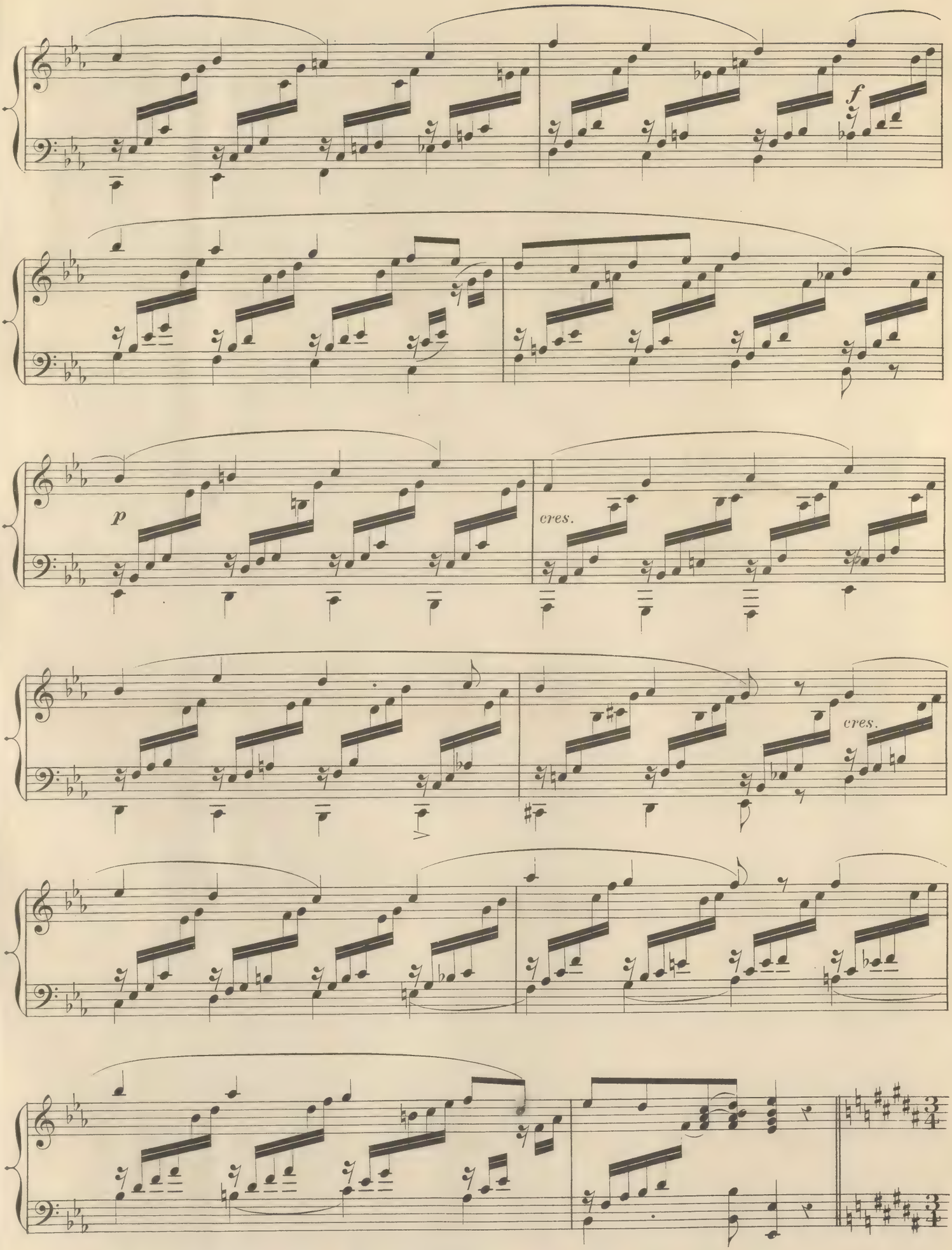


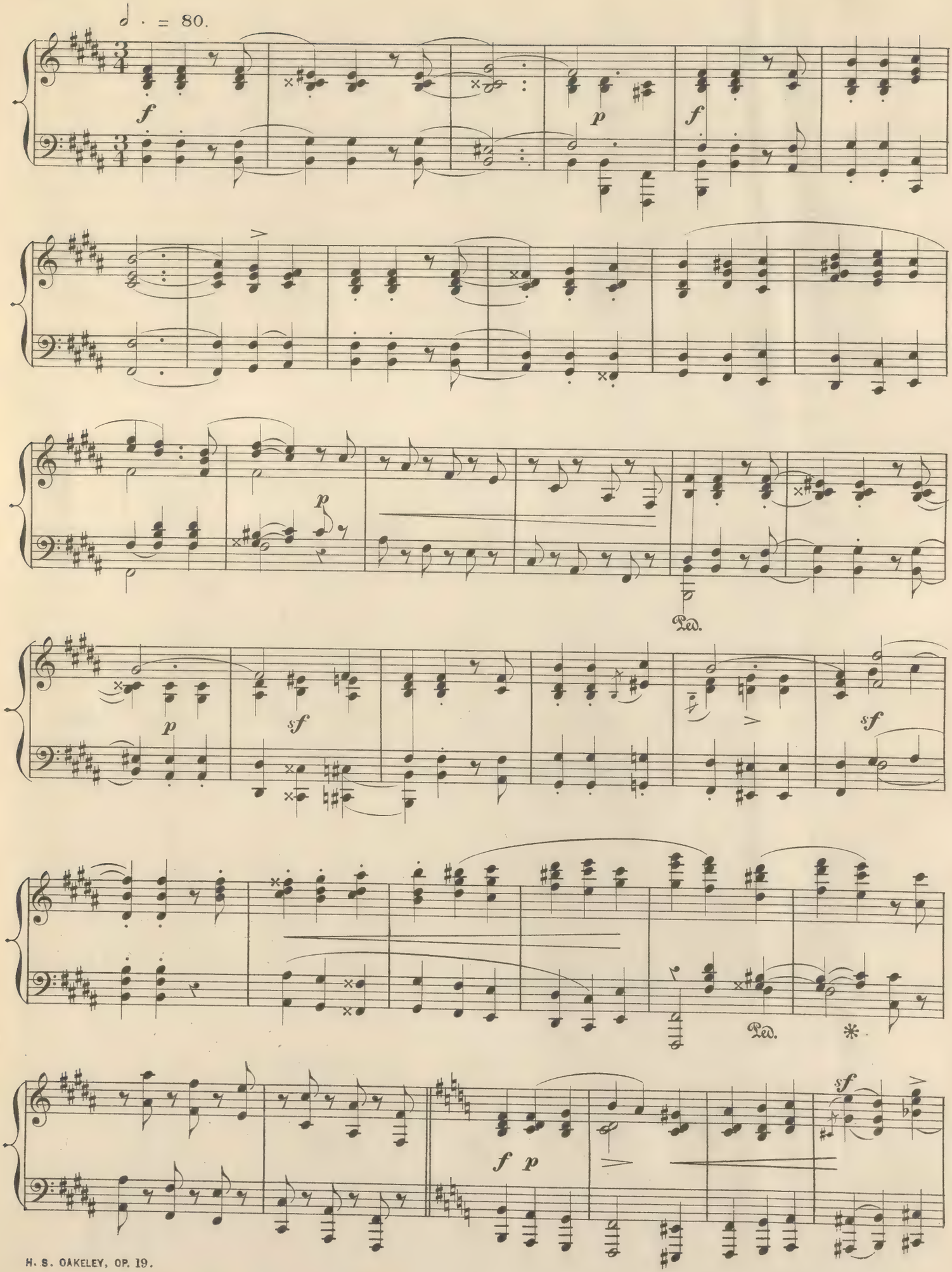


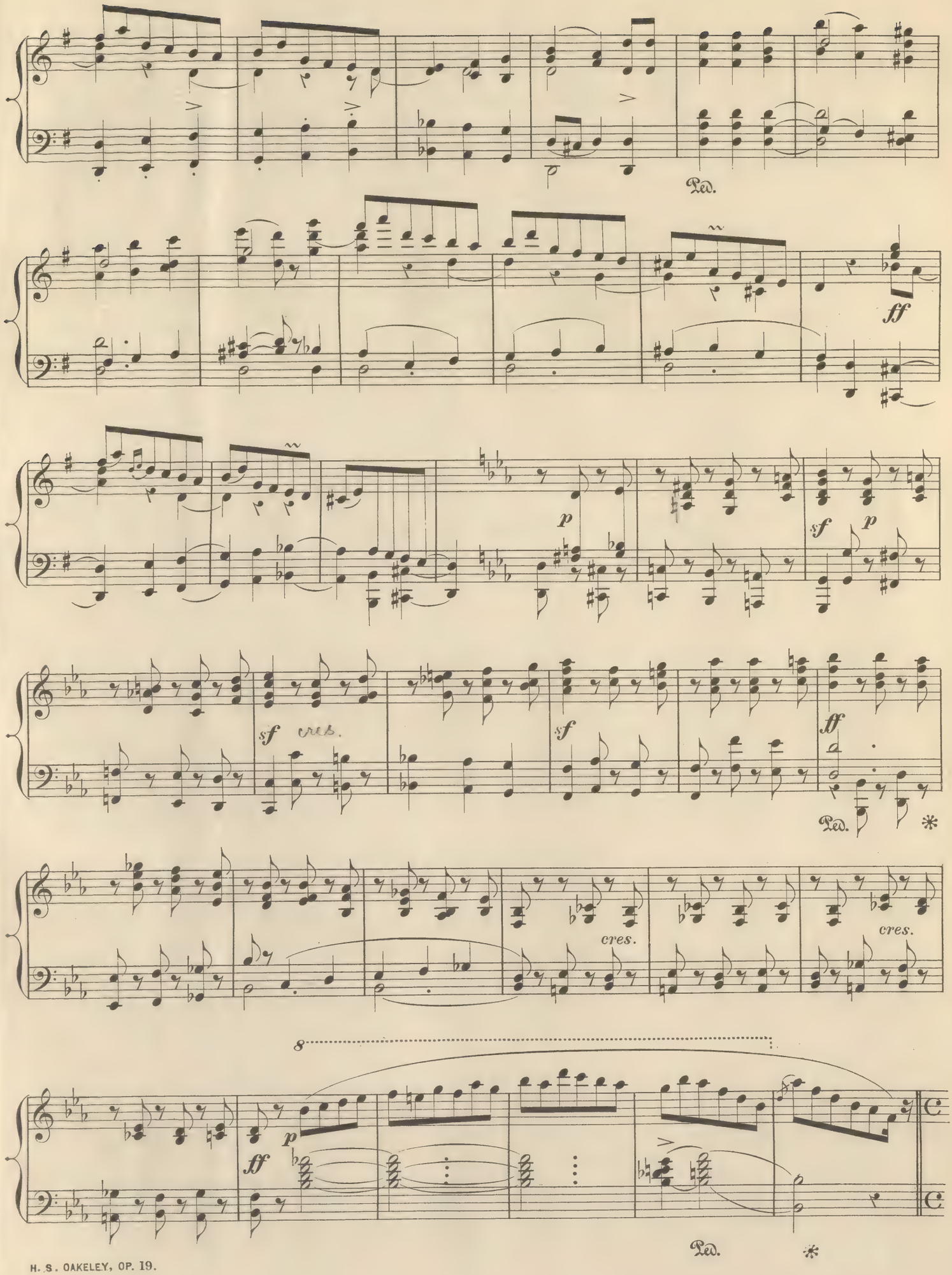


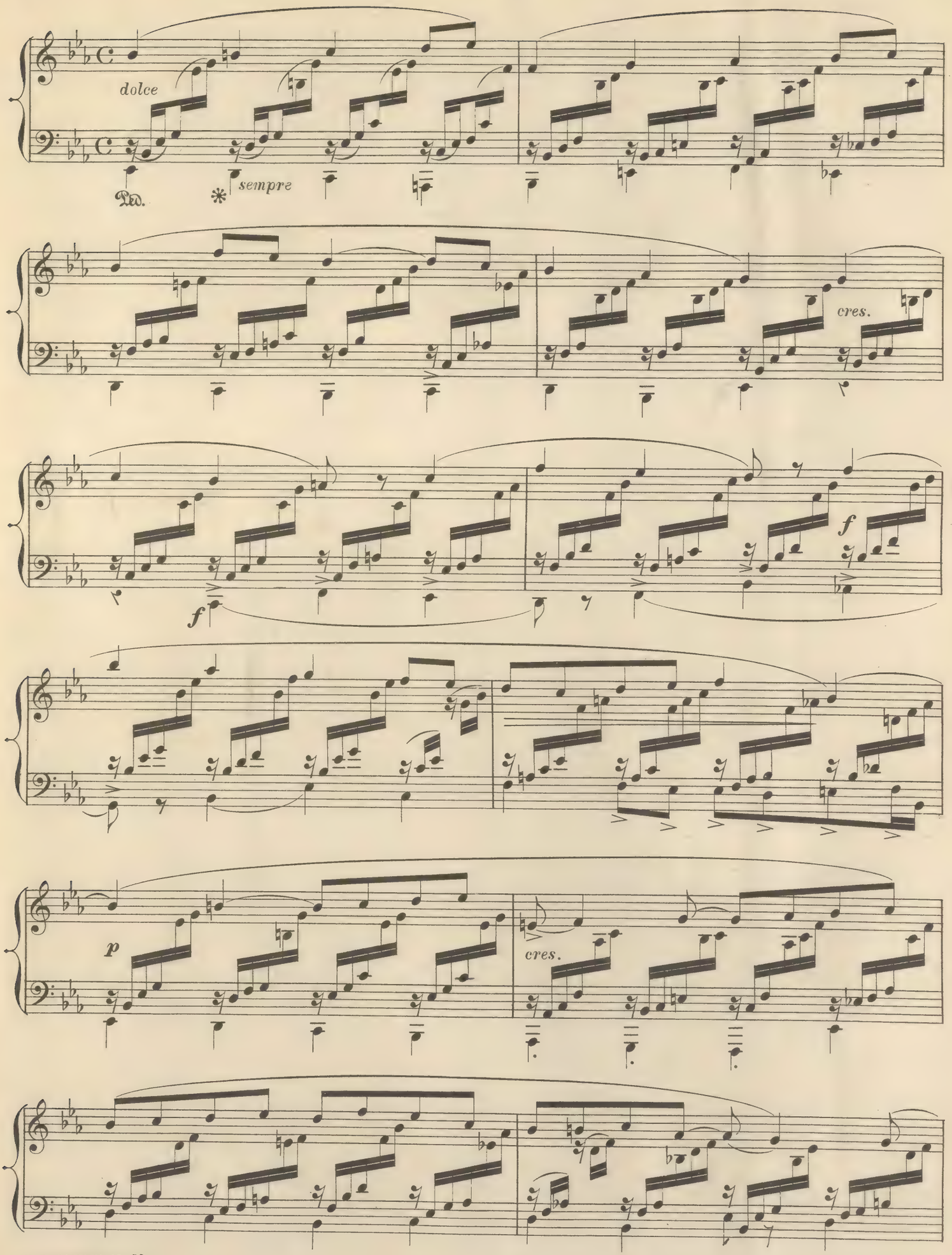


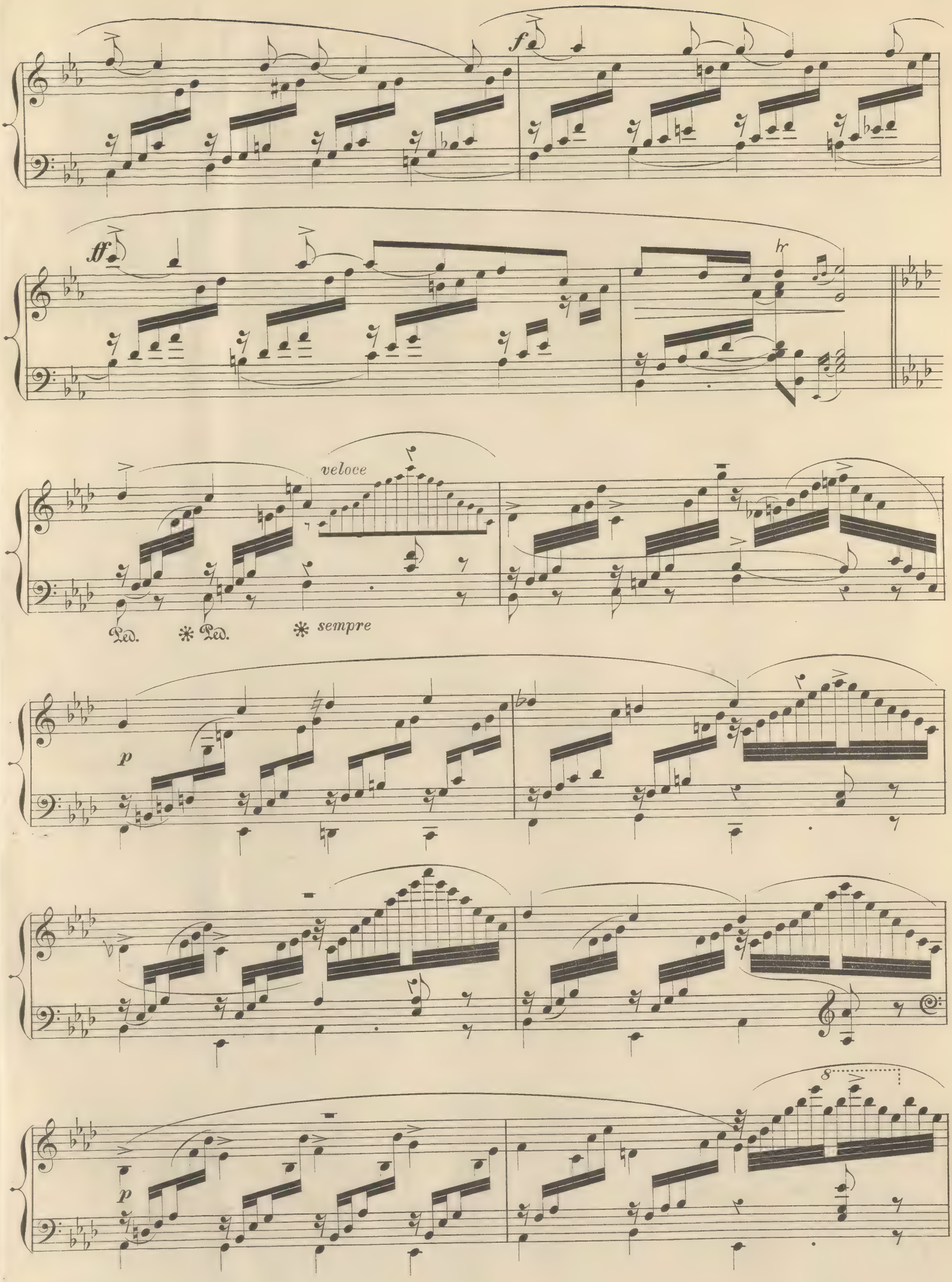

L. H.
p
8
Ped.
f
ff
ff
8
Ped.
*
p
3
3
cres.

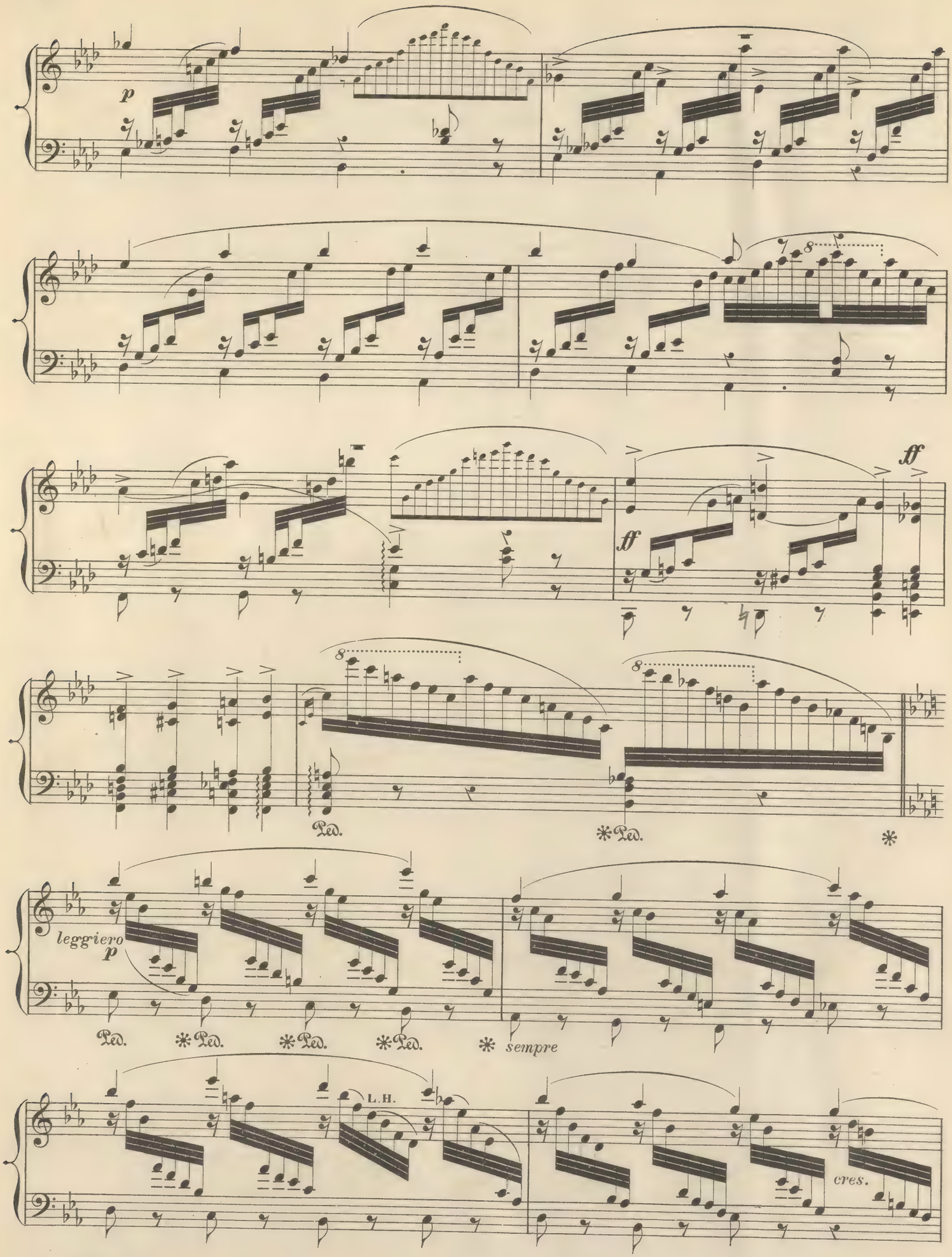

f
p
cres.
cres.

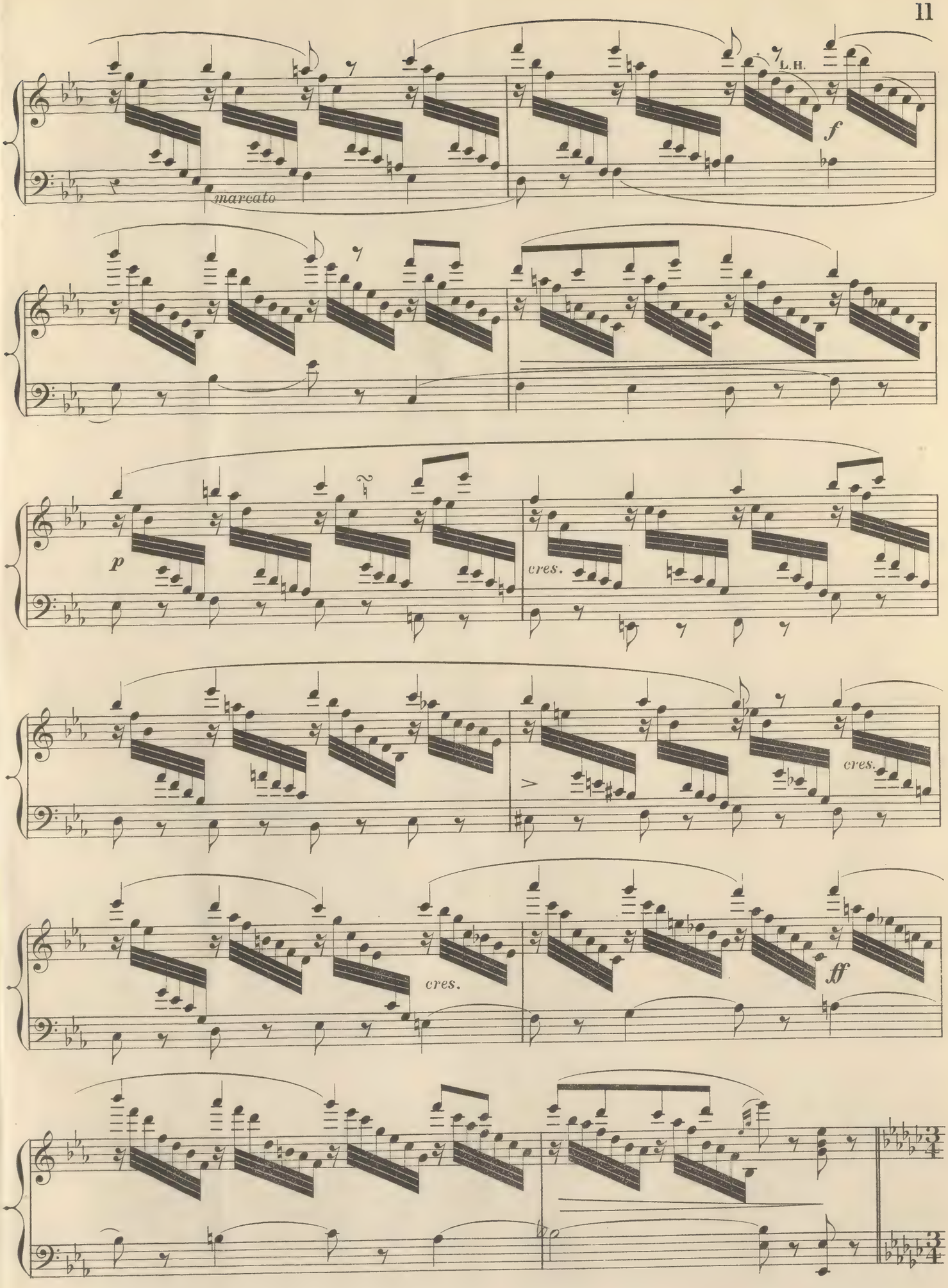

♩. = 80.
f
p
f
p
Ped.
p
sf
sf
Ped.
*
f p
sf

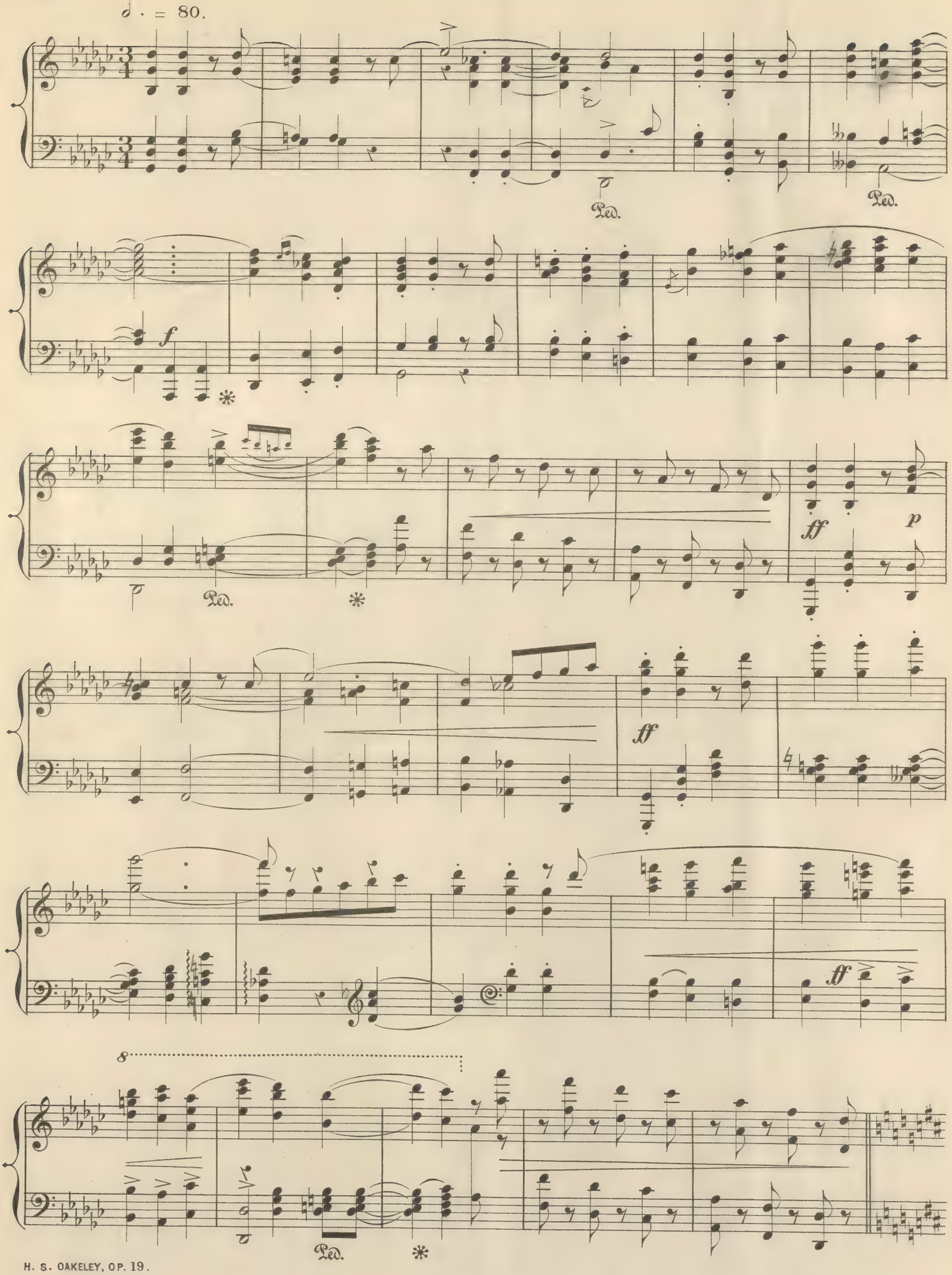

Ped.
ff
p
sf
p
sf cres.
sf
ff
Ped. *
cres.
cres.
8
p
ff
Ped. *

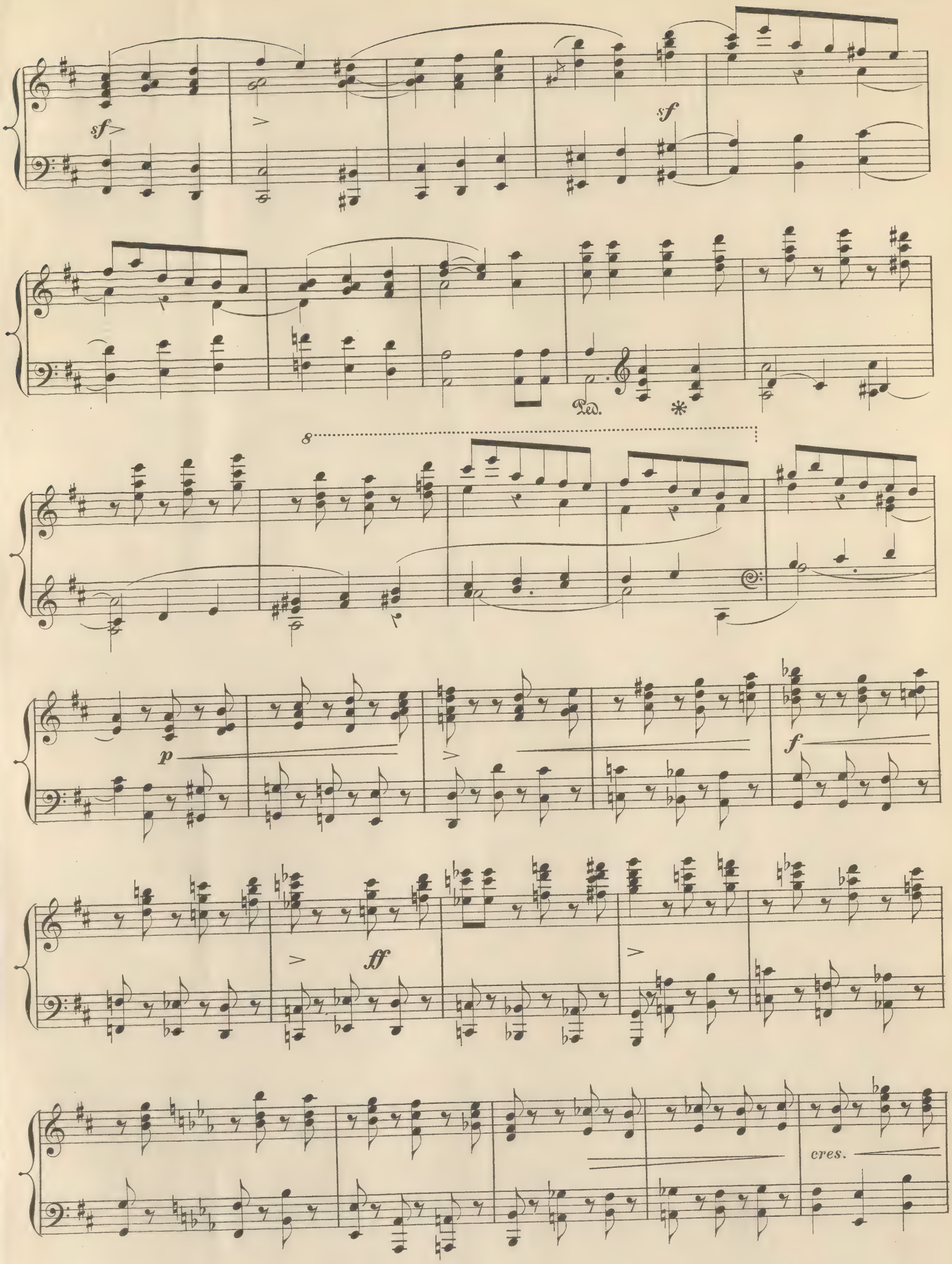

dolce
Ped.
sempre
cres.
f
f
f
p
cres.

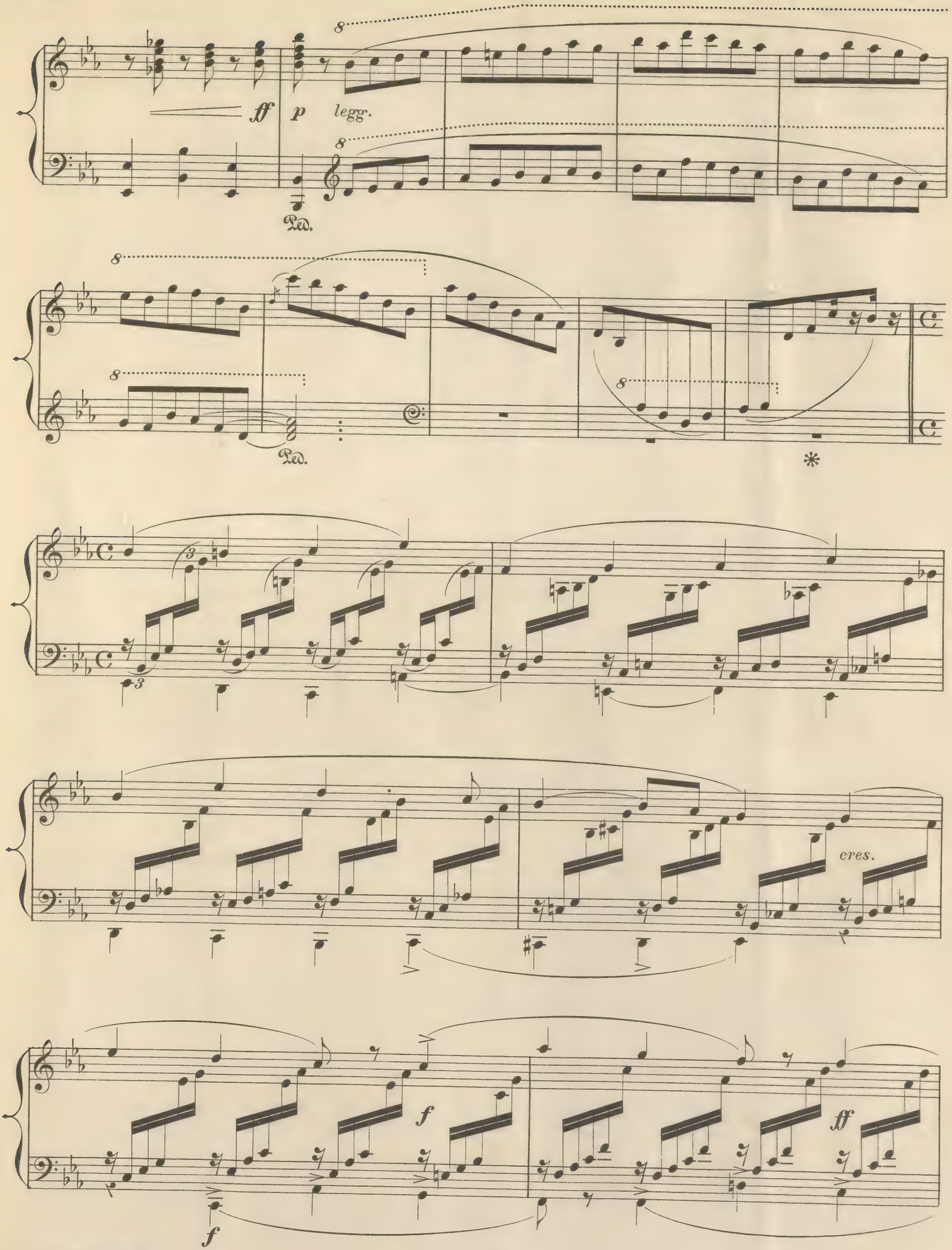

f
ff
hr
veloce
Ped. * Ped. * sempre
p
8
p

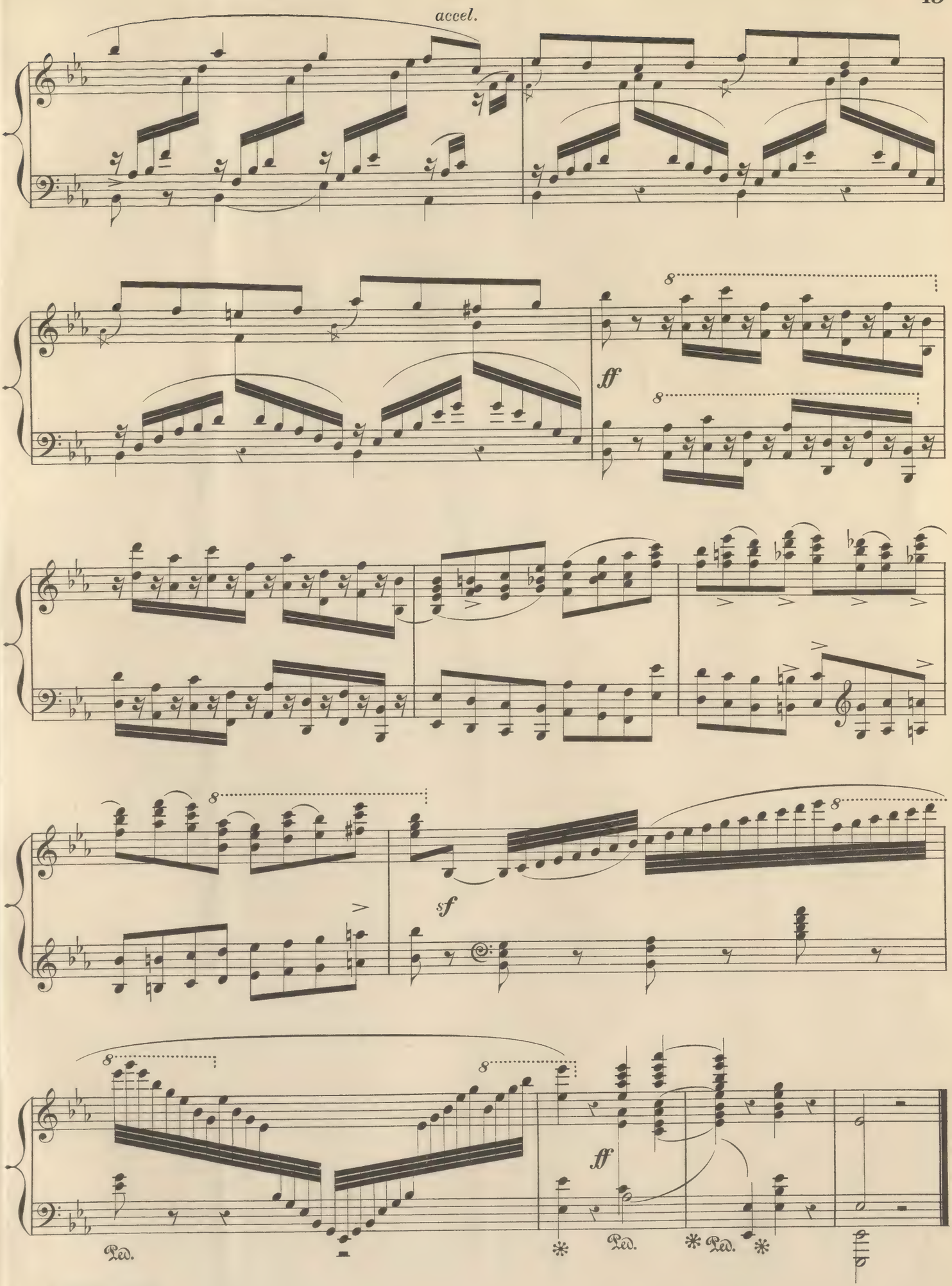

p
8
ff
ff
8
8
Ped.
*Ped.
*
leggiero
p
Ped.
*Ped.
*Ped.
*Ped.
*
sempre
L.H.
cres.


L.H.
f
marcato
p
cres.
cres.
cres.
fff


♩. = 80.
Ped.
Ped.
f
*
Ped.
*
ff
p
ff
ff
8
Ped.
*


sf
sf
Ped.
*
8
p
f
ff
cres.


ff
p
legg.
8
Ped.
cres.
f
ff


accel.
ff
sf
ff
Ped.
Ped.
Ped.

5
D253315
scan 094614

TO

George Grove, Esq.re

To the
most excellent of kind friends
G.

SONATA

No. 1.

FOR THE

Pianoforte

BY

C. HUBERT H. PARRY.

Ent. Sta. Hall. *Price 8s/-*

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Also by the same Composer,
SONNETS & SONGS WITHOUT WORDS, IN THREE BOOKS, EACH 5s/-

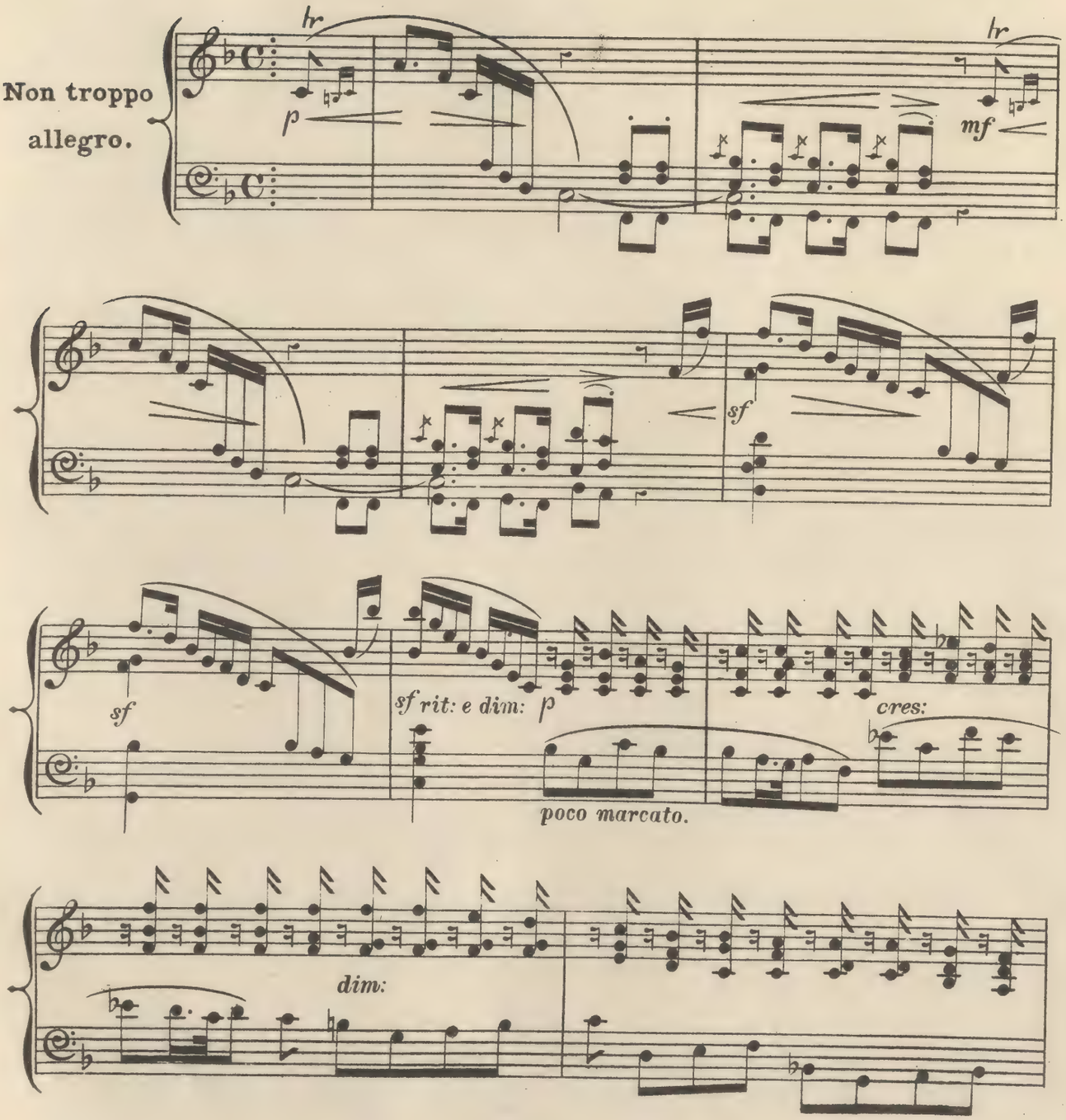
R.C.M. London

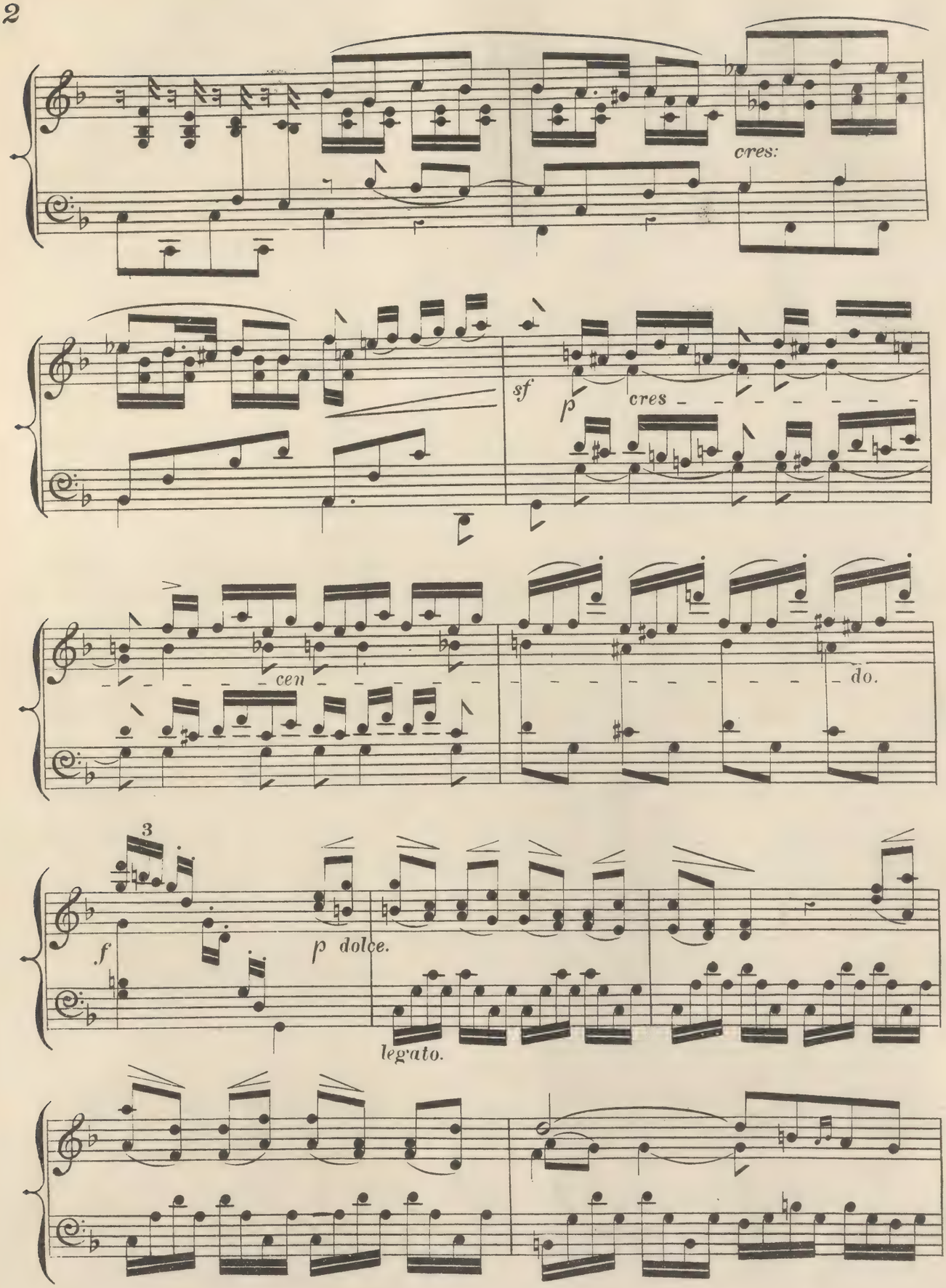
SONATA.

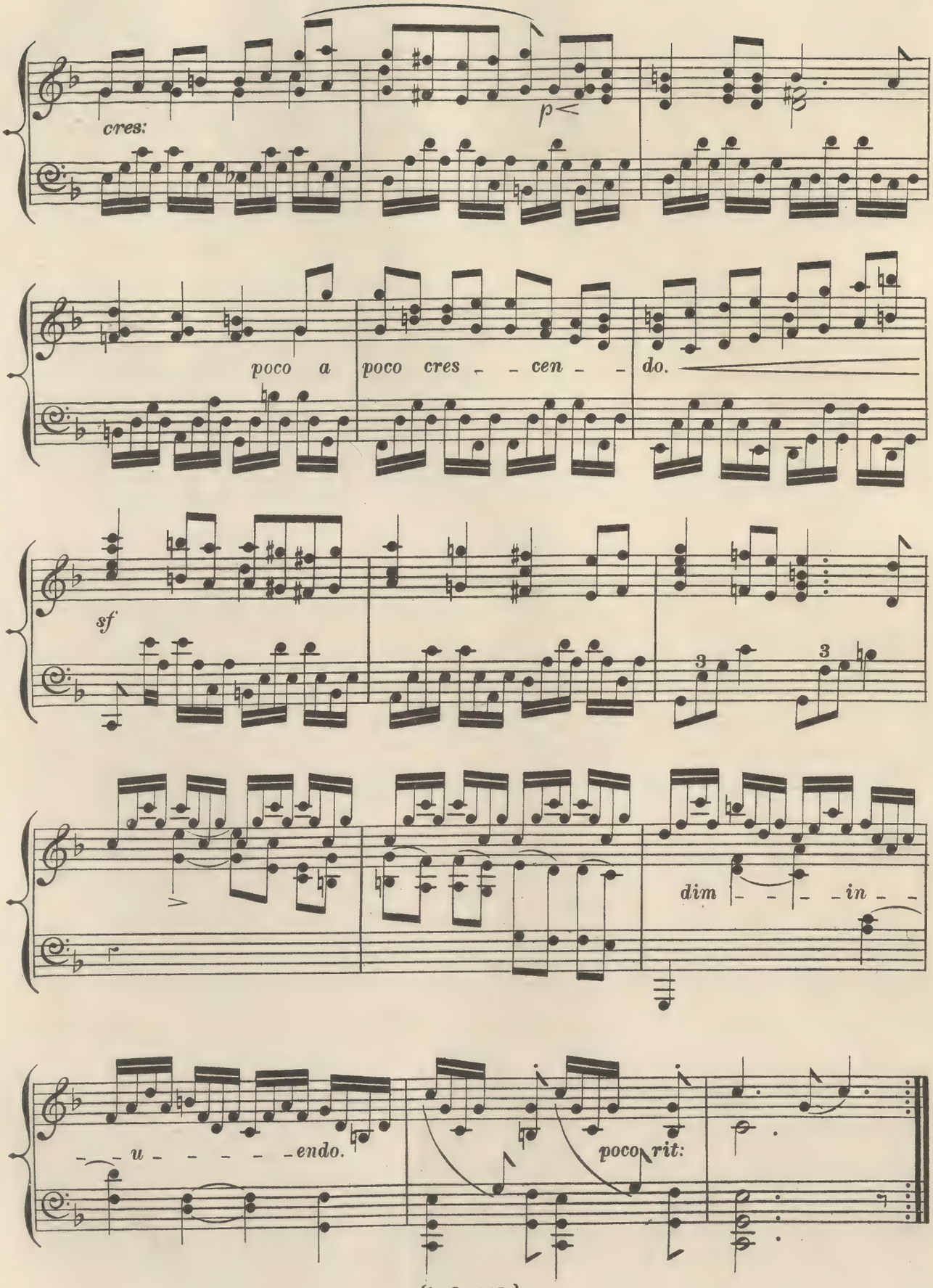
Nº 1

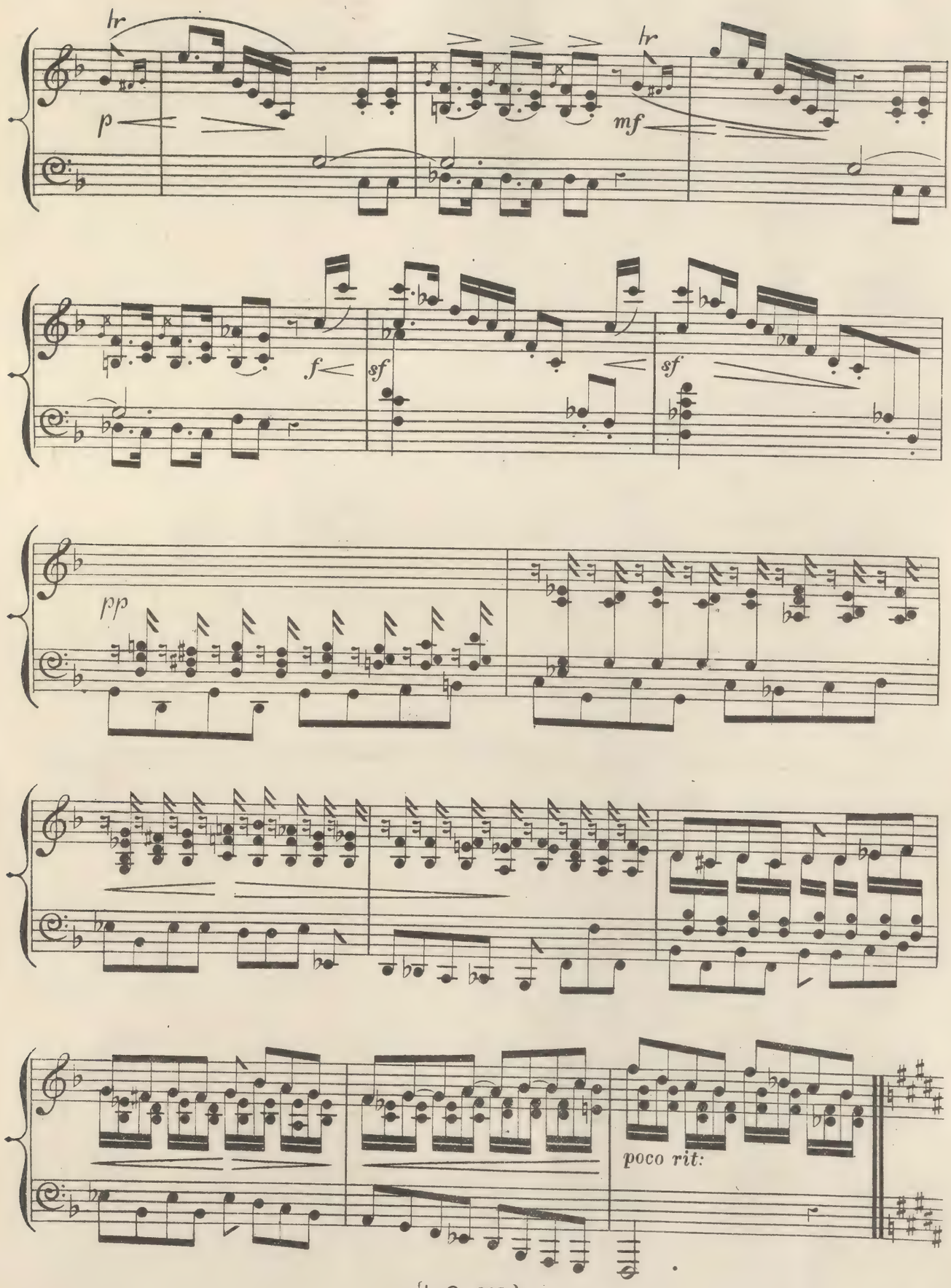
IN F MAJOR.

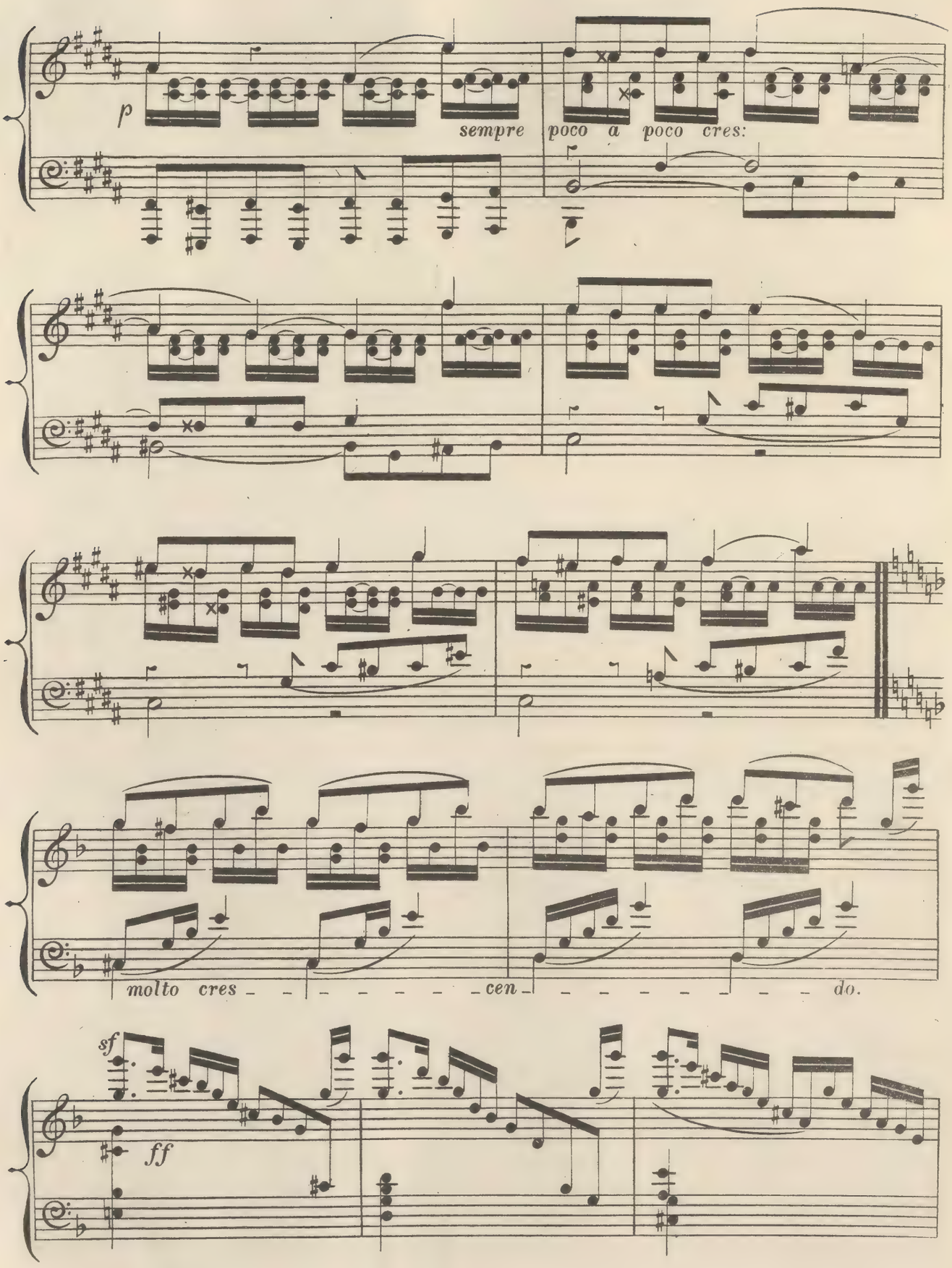
C. H. H. PARRY.




cres:
sf
p
cres
cen
do.
3
f
p dolce.
legato.


cres:
p
poco a
poco cres - - cen - -
do.
sf
3
3
dim - - - in - -
- - u - - - - - endo.
poco rit:


lr
p
mf
lr
f
sf
sf
pp
poco rit:


p
sempre poco a poco cres:
molto cres - - - - - - - - cen - - - - - - - - - do.
sf
ff

agitato.

f

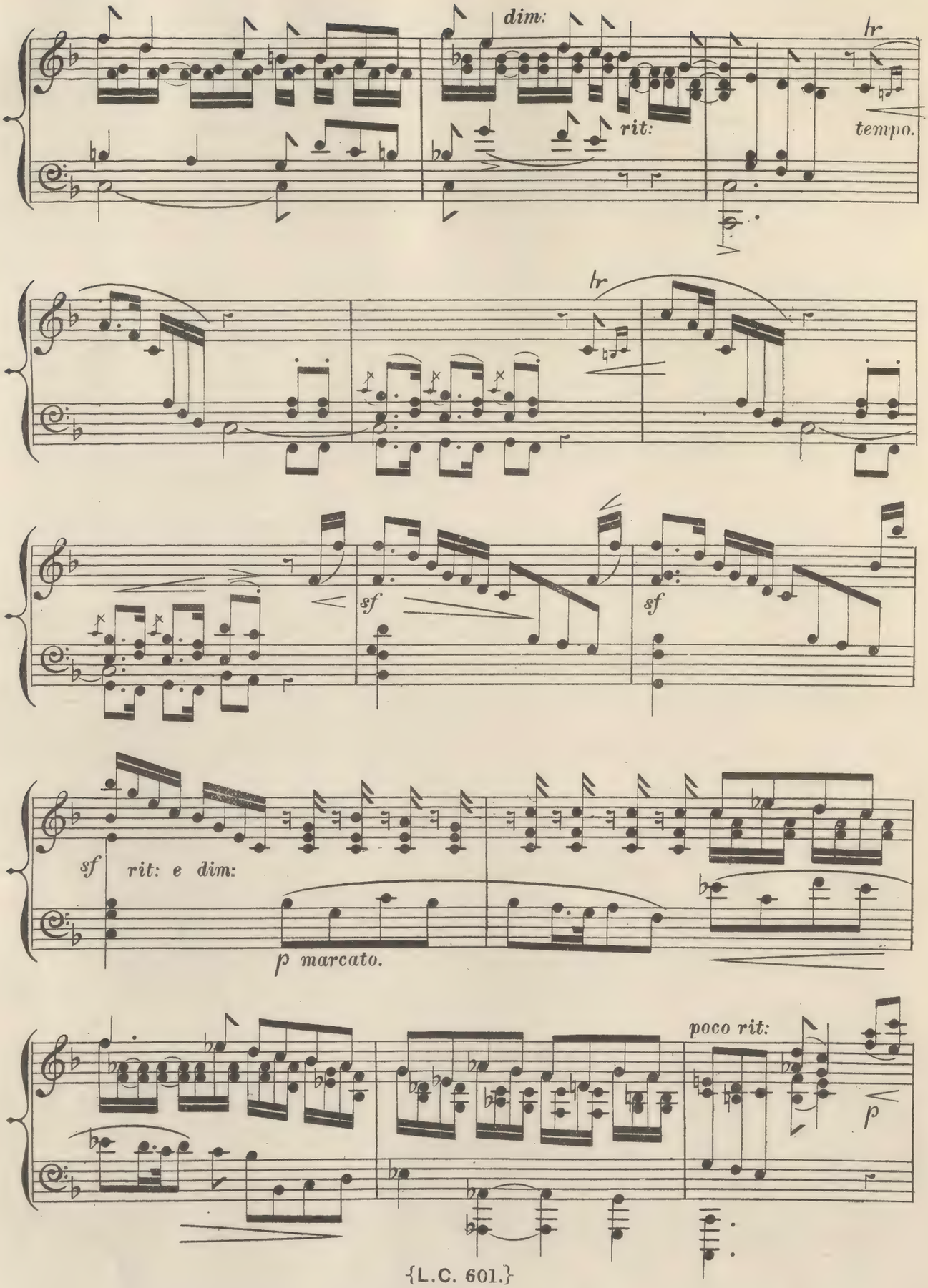
dolce.

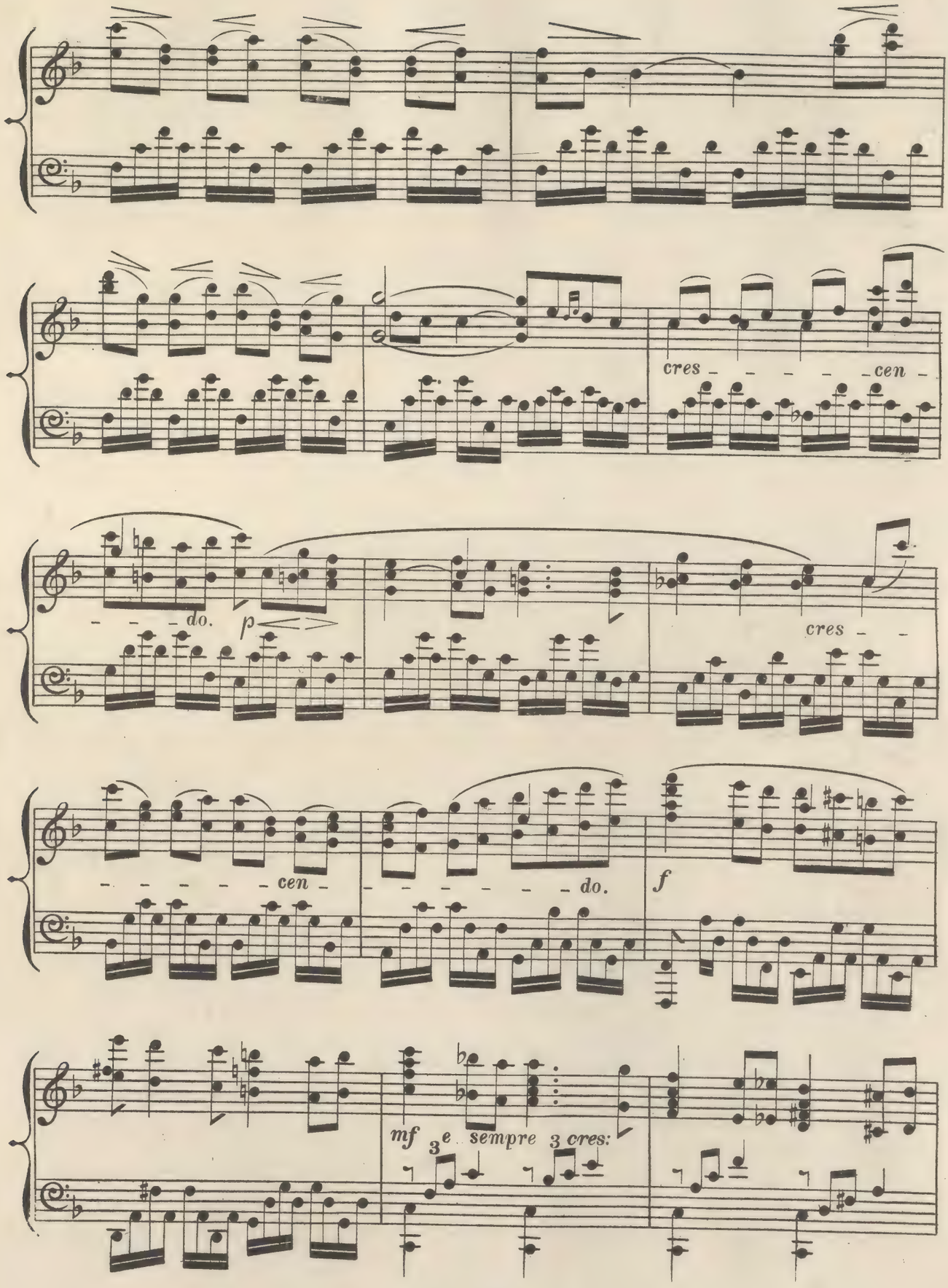
p

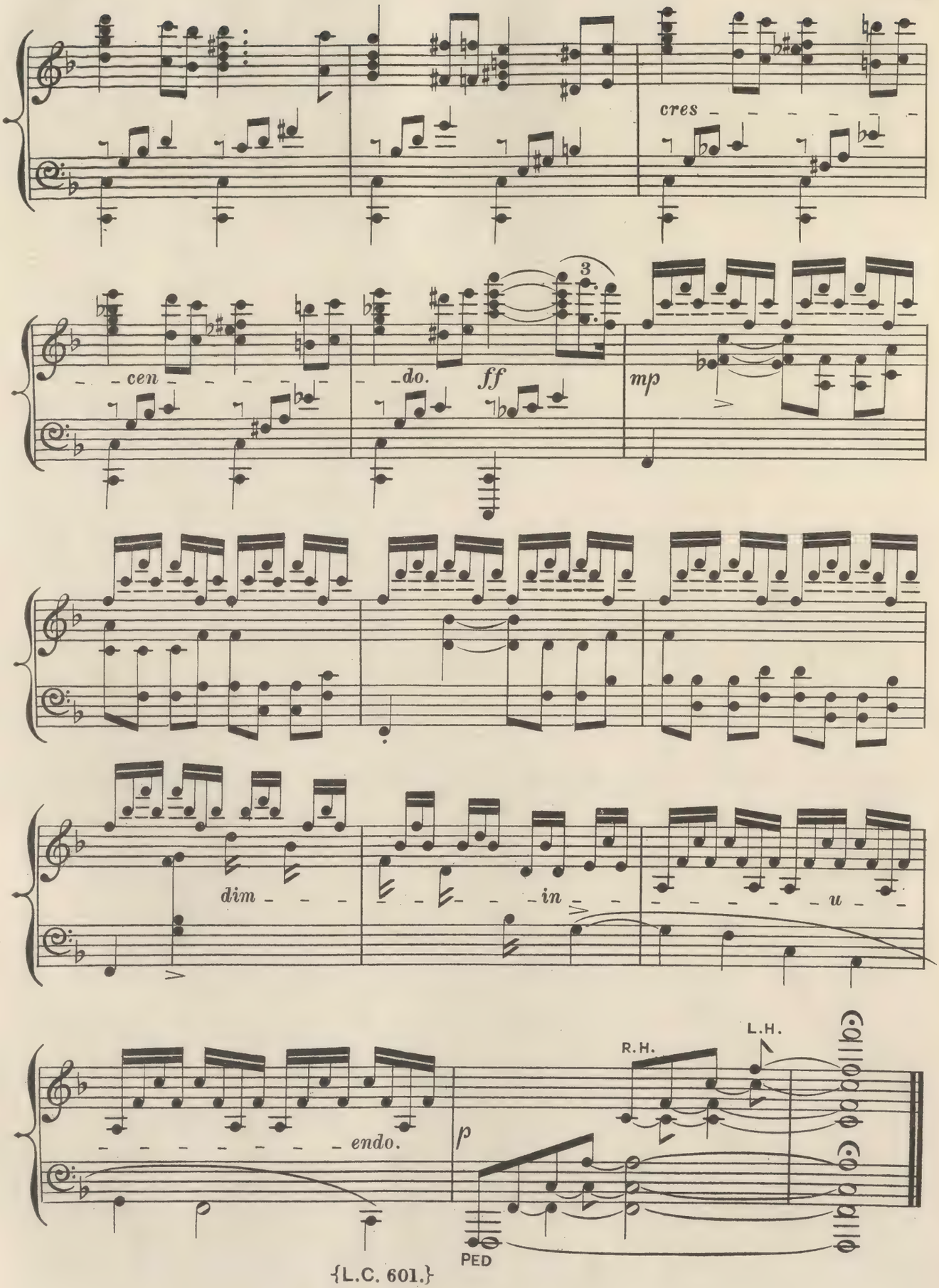
cres:

cres:

p


dim:
rit:
tempo.
sf
sf
sf
rit: e dim:
p marcato.
poco rit:
p


cres - - - - - cen -
- - - do. p
cres - -
- - - - - cen -
- - - - - - - do.
f
mf 3e sempre 3 cres:



{L.C. 601.}

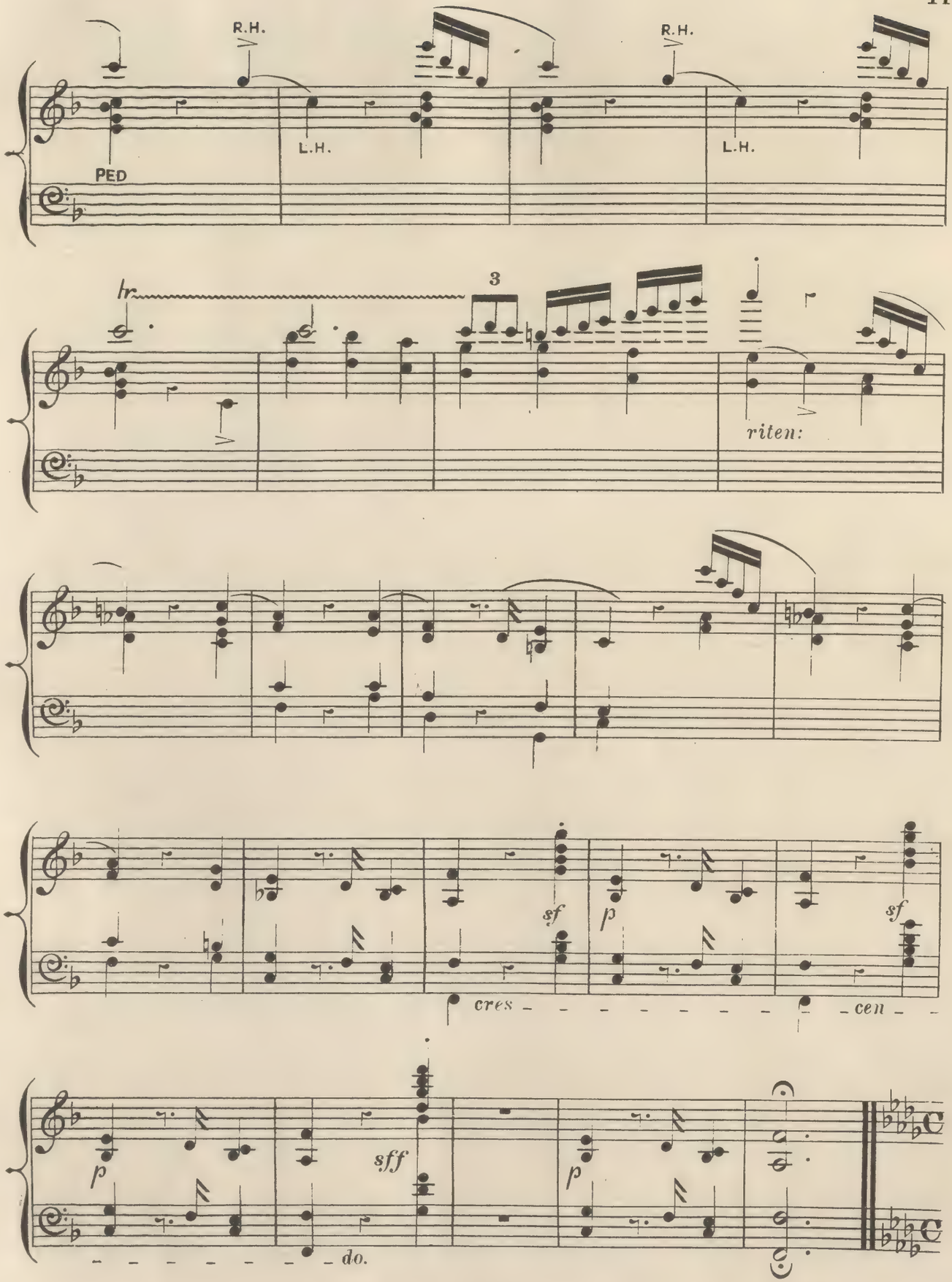
Allegro molto scherzando.

mp *leggiero.*

p

f

f *p*


R.H.
L.H.
PED
R.H.
L.H.
hr.
3
riten:
sf
p
sf
cres - - - - - - - - - cen - -
p
sff
do.
p

p

poco cres:

cres:

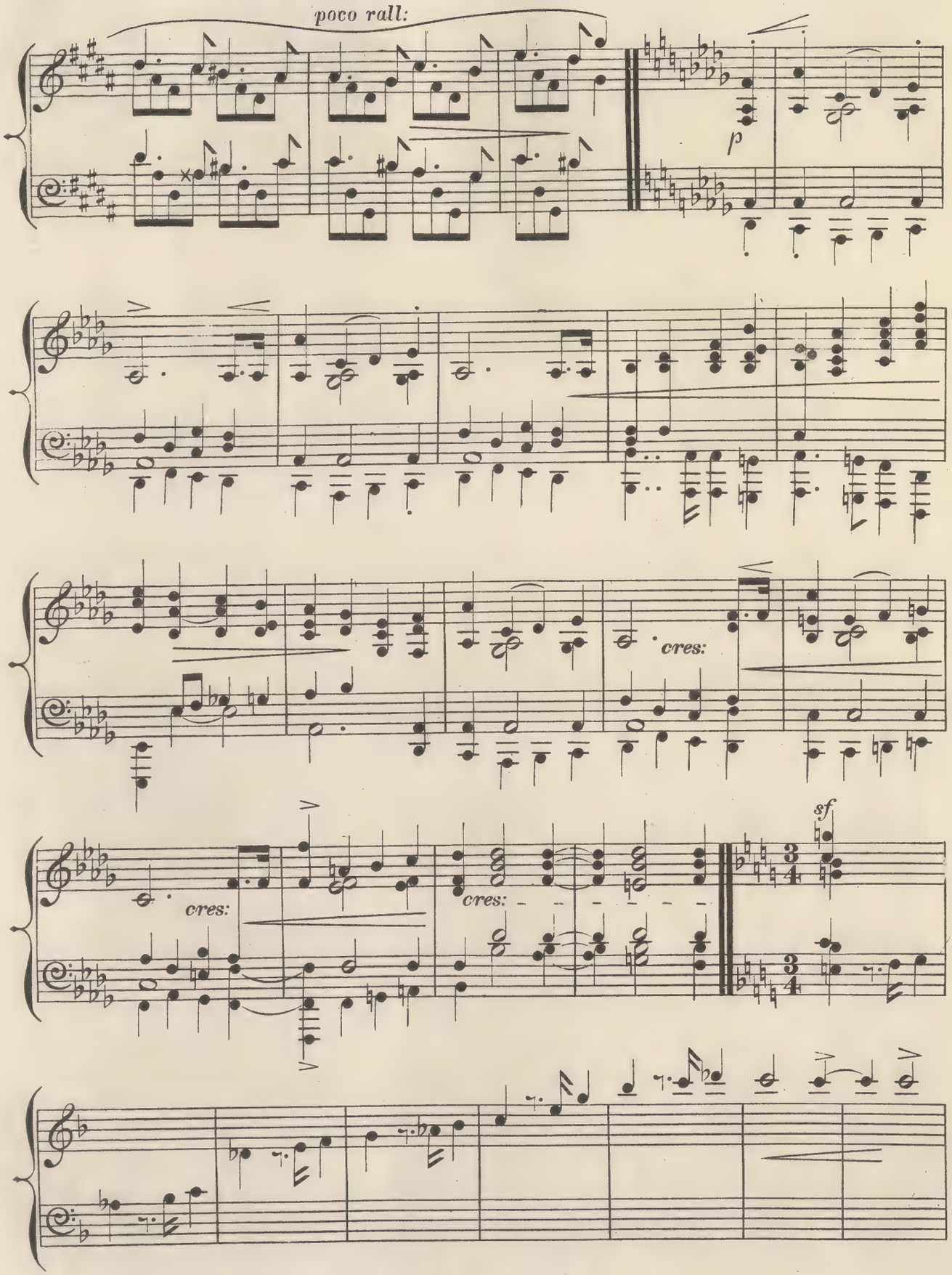
con sentimento.

f

sf

p cres:

mf dim:


poco rall:
p
cres:
cres:
cres:
sf

mp

sotto voce.

pp

p

f

mf

f

p

8va

p

PED

8va

pp

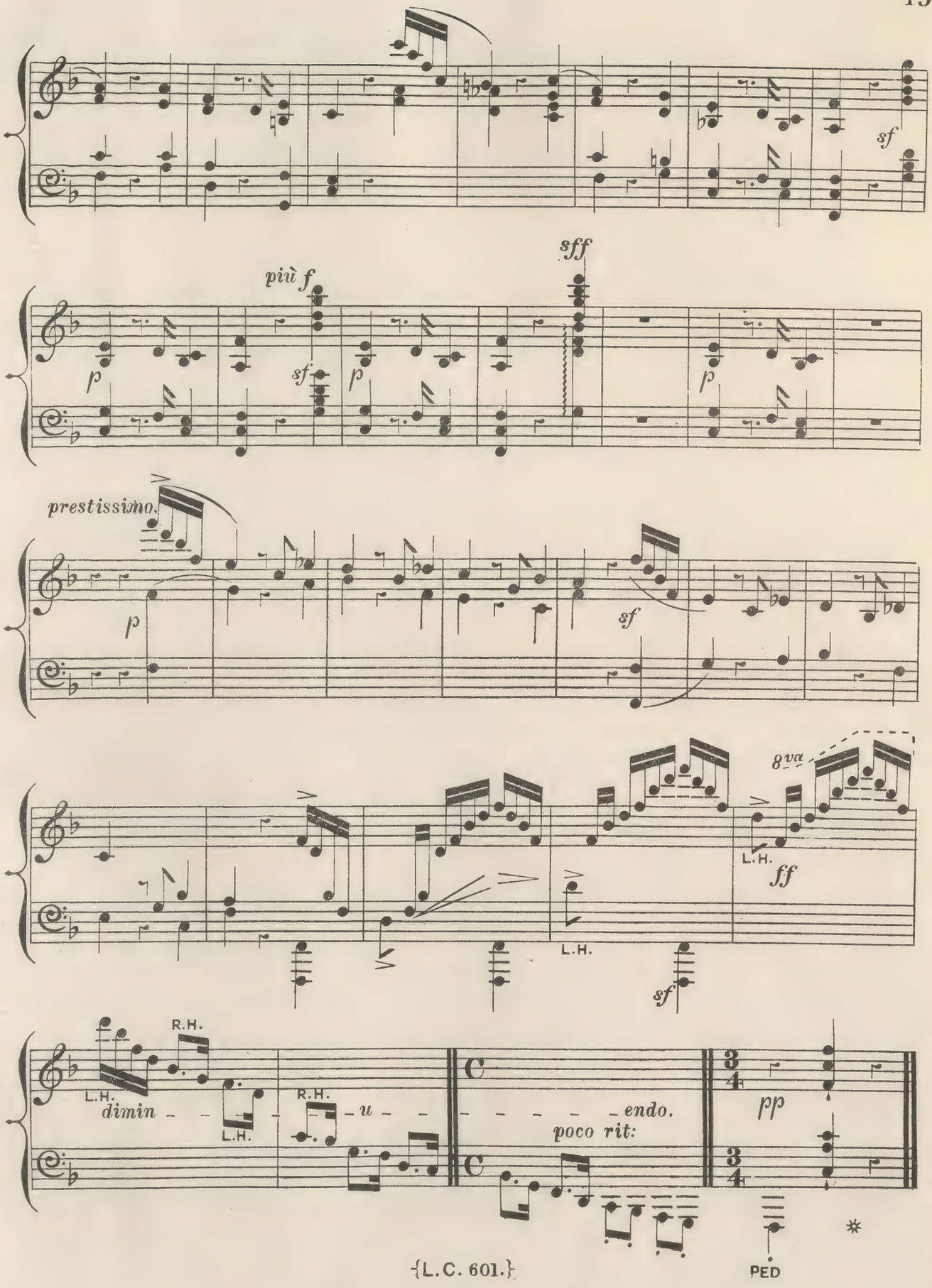
poco rit:

mf

8va

PED

PED


sf
più f
sff
p
sf
p
p
prestissimo.
p
sf
8va
L.H.
ff
L.H.
sf
R.H.
L.H.
dimin - - - - u - - - - - - - endo.
L.H.
R.H.
poco rit:
pp
PED

Andante.

p

meno p e cres:

hr

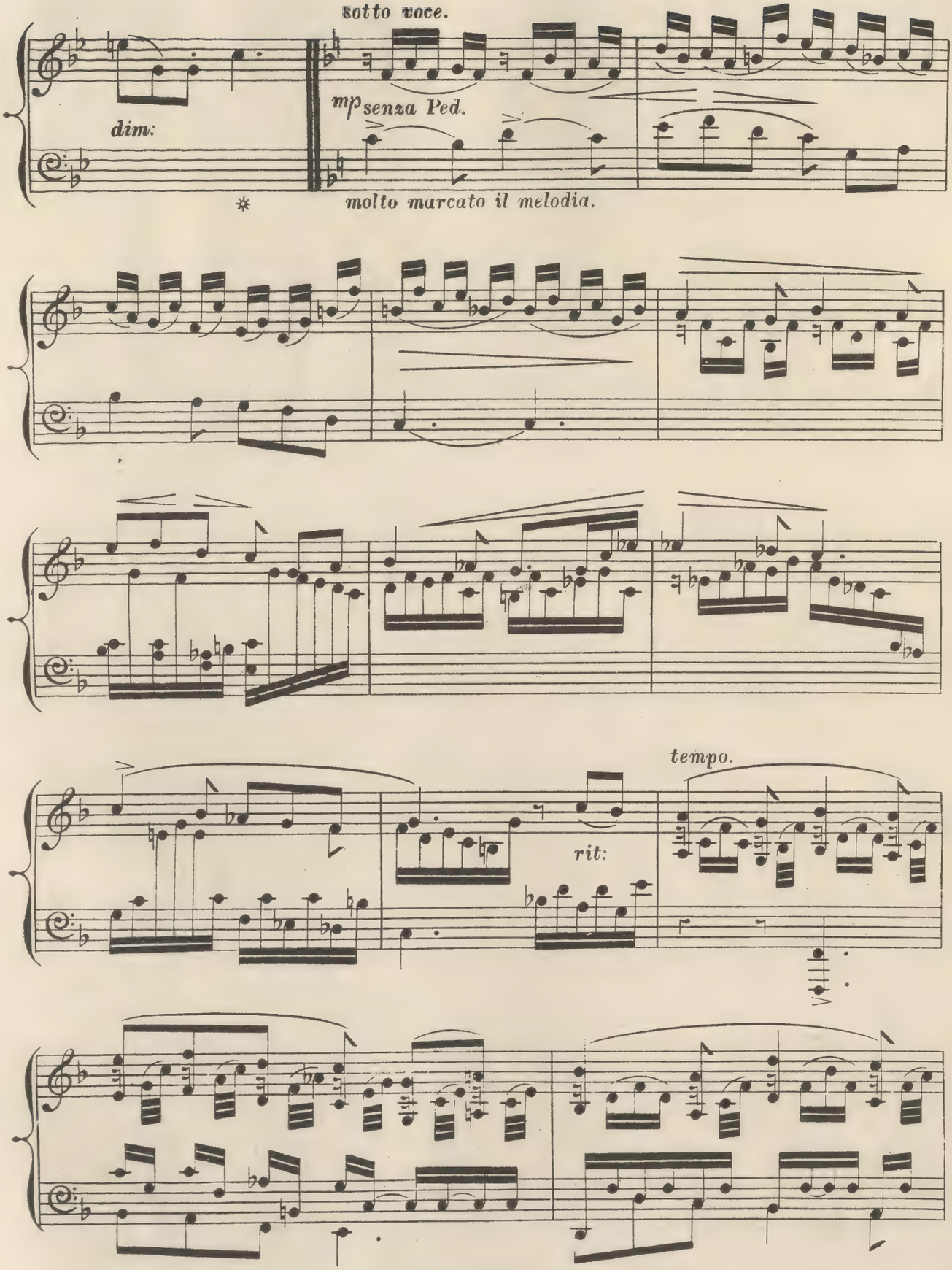
p

cres:

cres - - - - - cen - - - - - - do.

f

PED

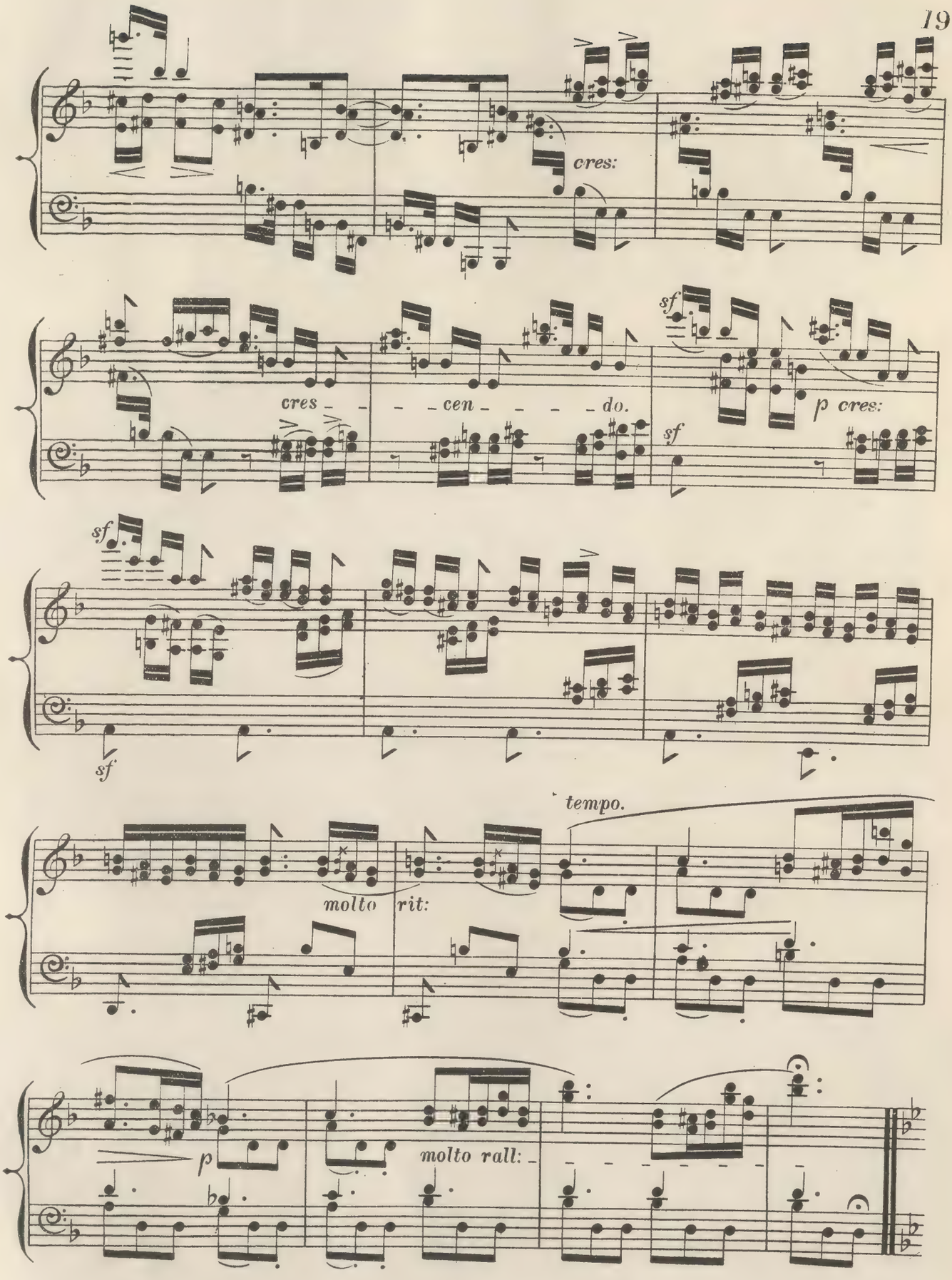

sotto voce.
mp senza Ped.
dim:
molto marcato il melodia.
rit:
tempo.

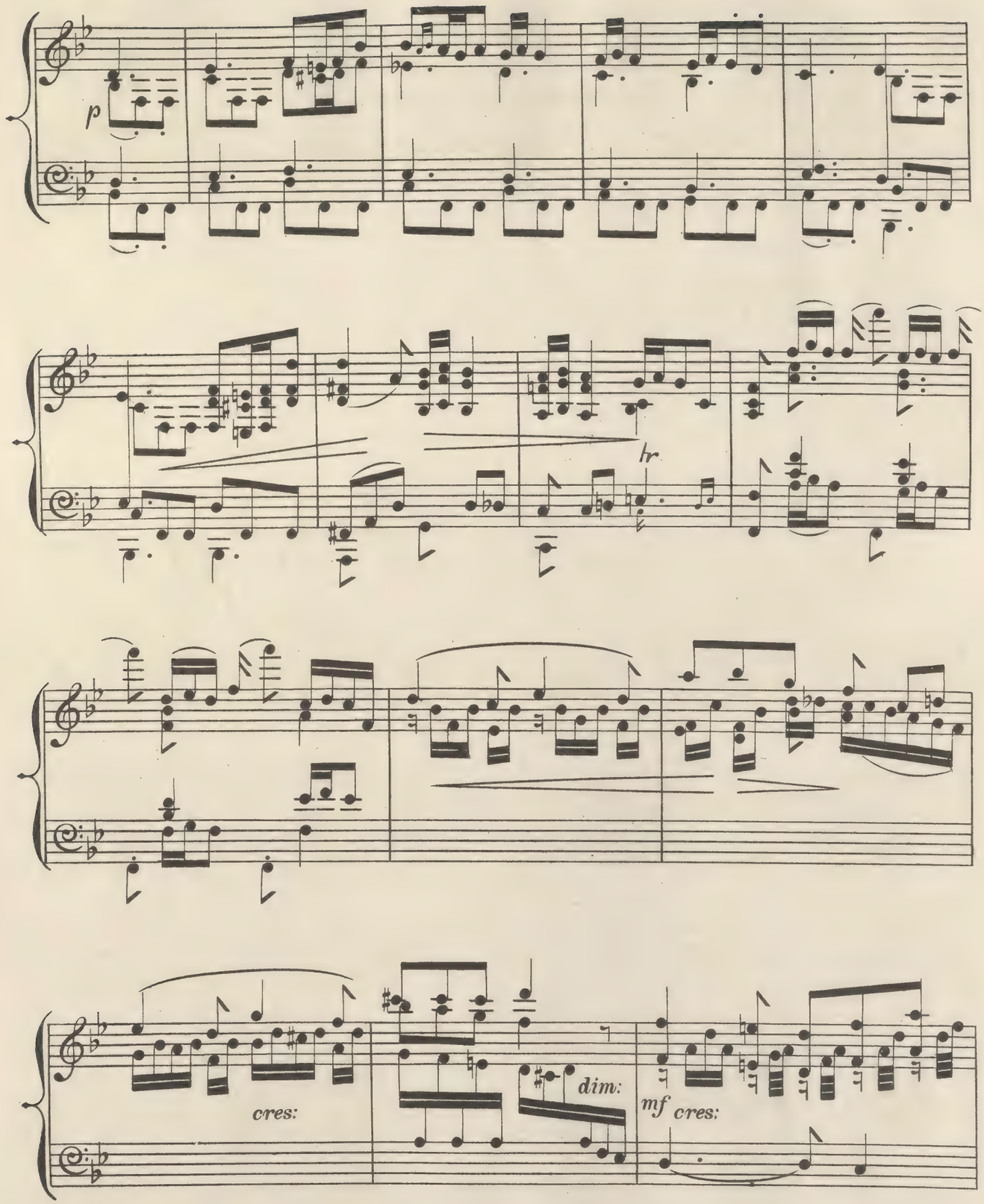
dim:

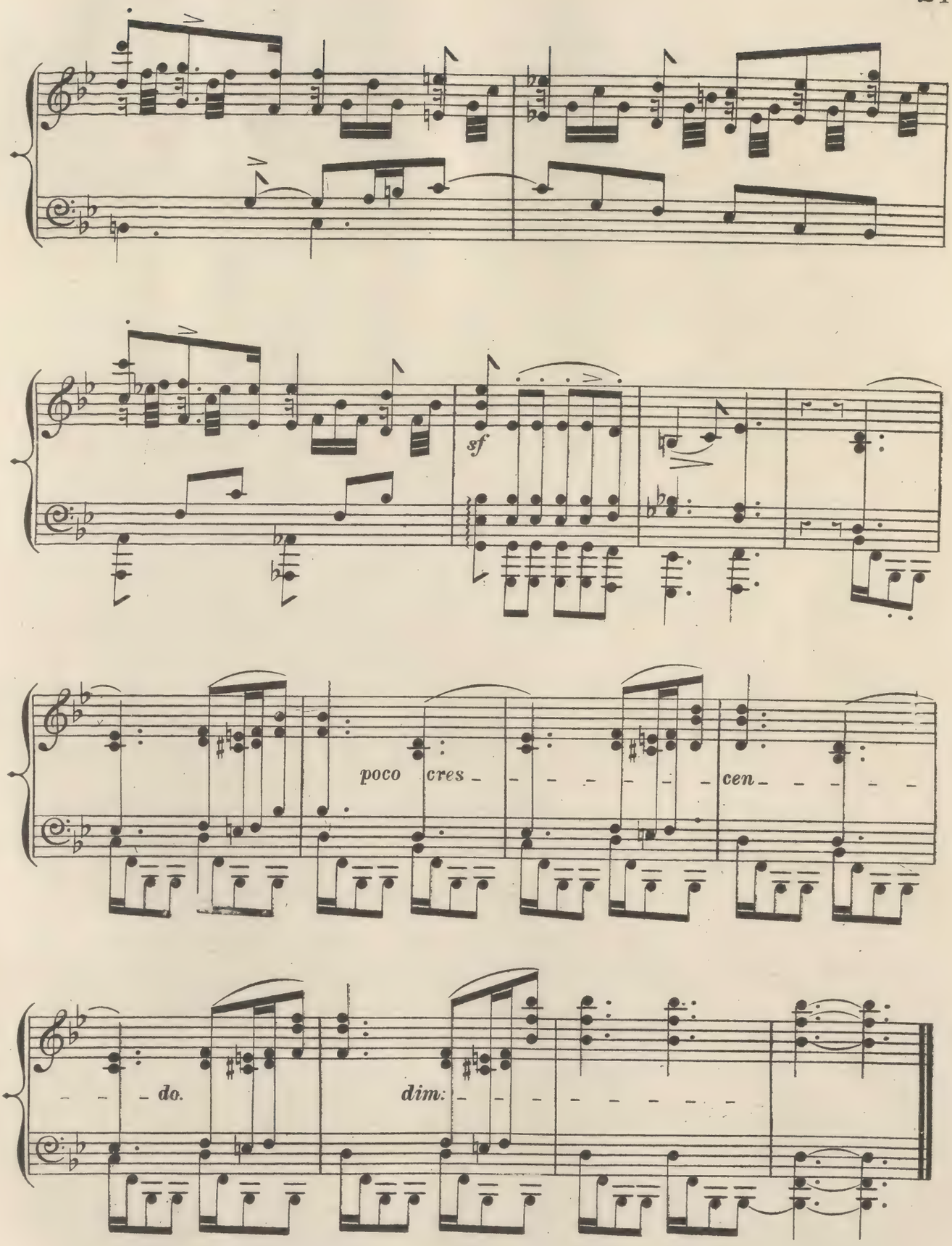
p

sf

p


cres:
cres - - - cen - - - - do.
sf
p cres:
sf
sf
molto rit:
tempo.
p
molto rall:


p
hr
cres:
dim:
mf cres:


sf
poco cres - - - - - - - - cen - - - - - -
- - - do.
dim: - - - - - - - - -

molto cres: ed accel:

Andante.

p *f*

Allegretto.

8va

sf *p* *sf*

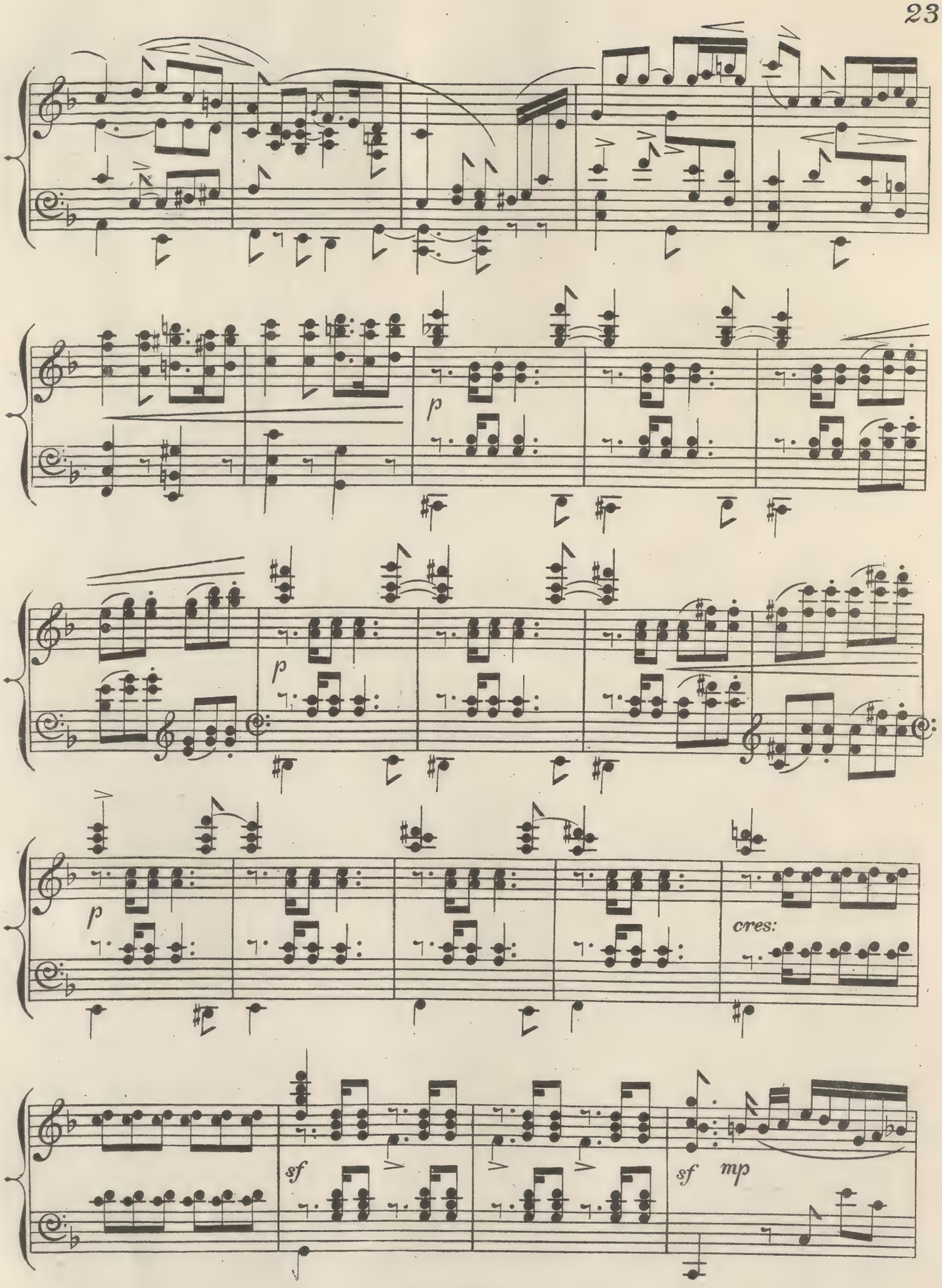
sf *p*

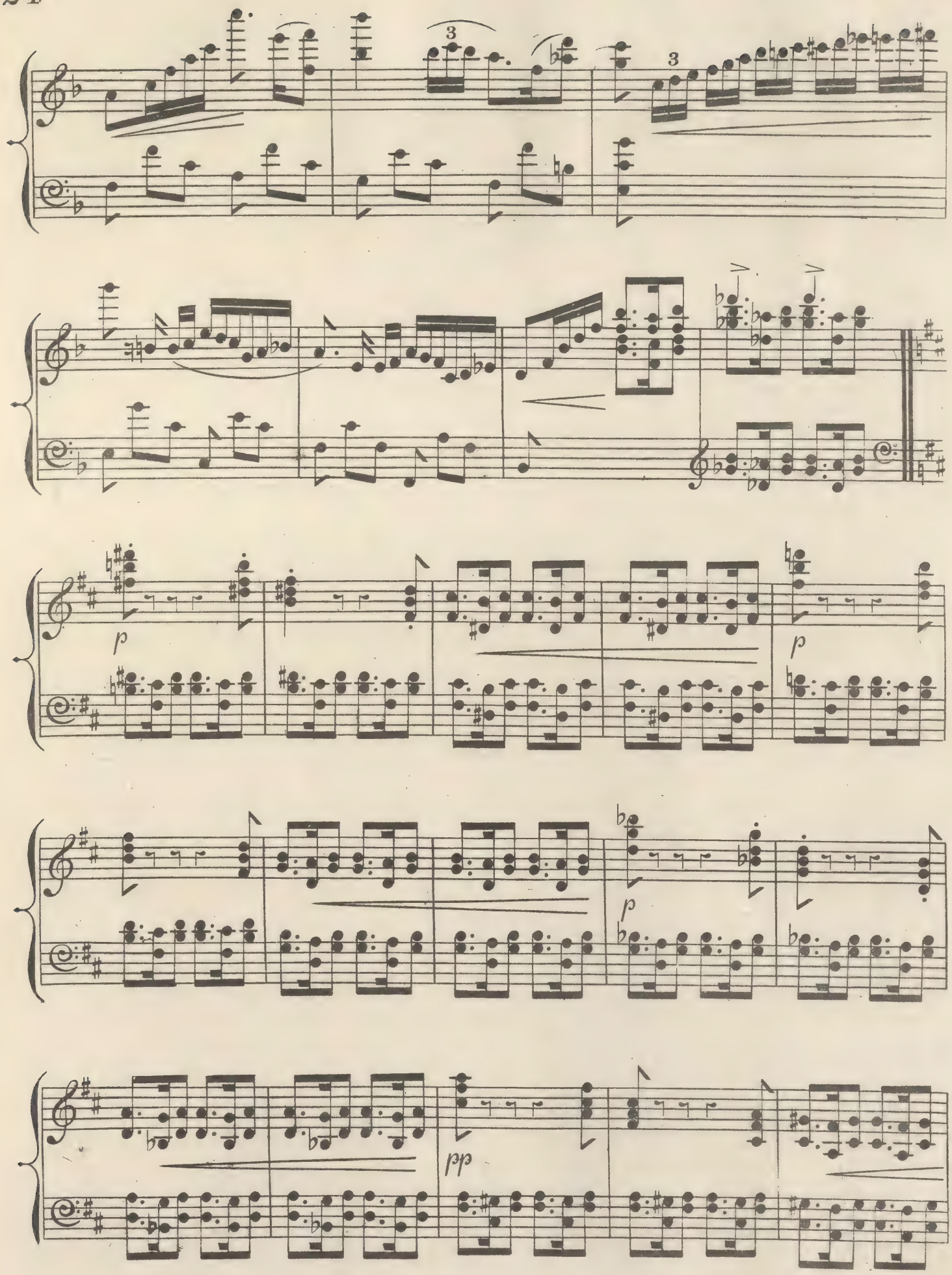
leggiero.

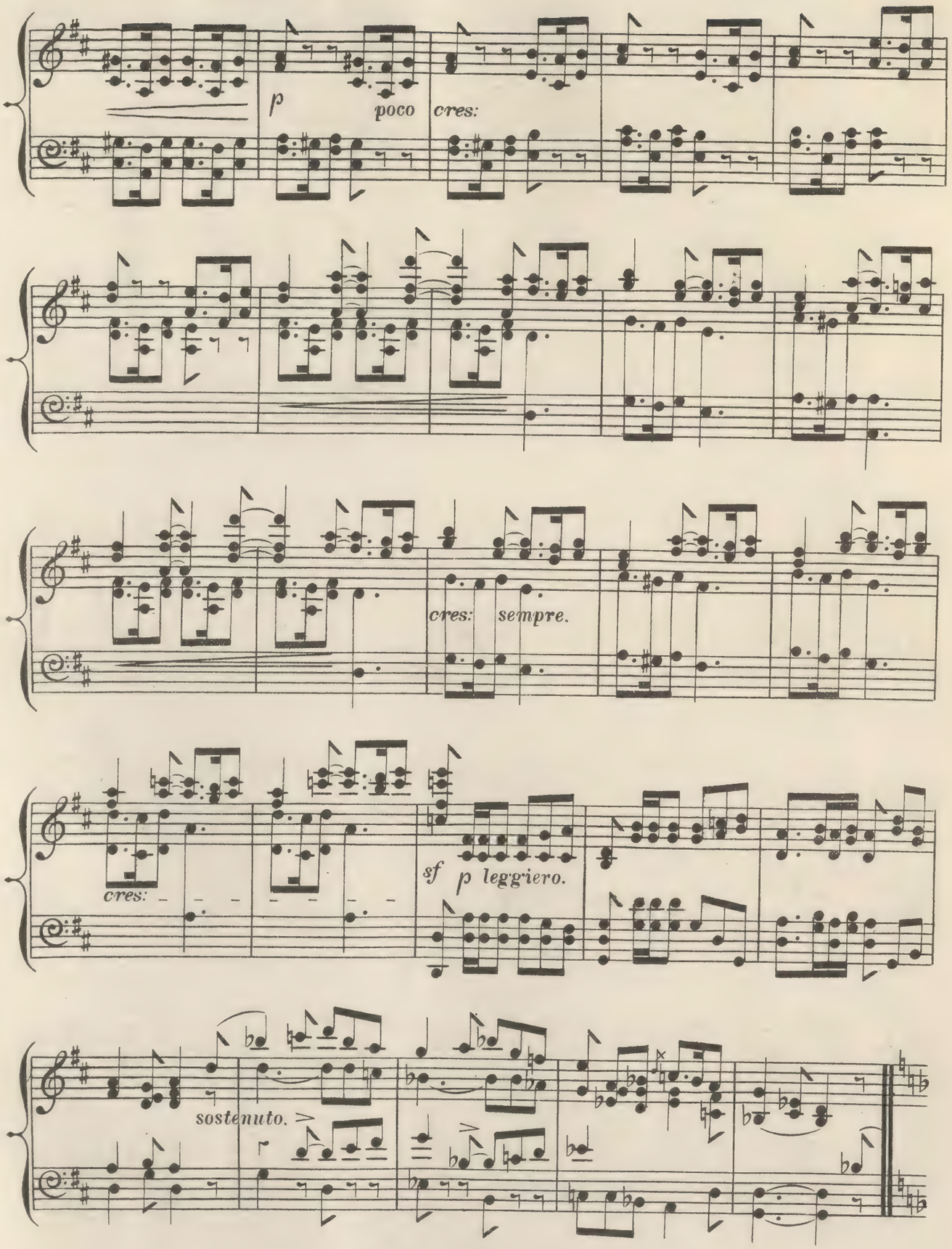
p

sf *p*

dolce.


p
p
p
cres:
sf
sf
mp


3
3
p
p
p
pp


p
poco
cres:
cres: sempre.
cres:
sf
p leggiero.
sostenuto.

cres:

p

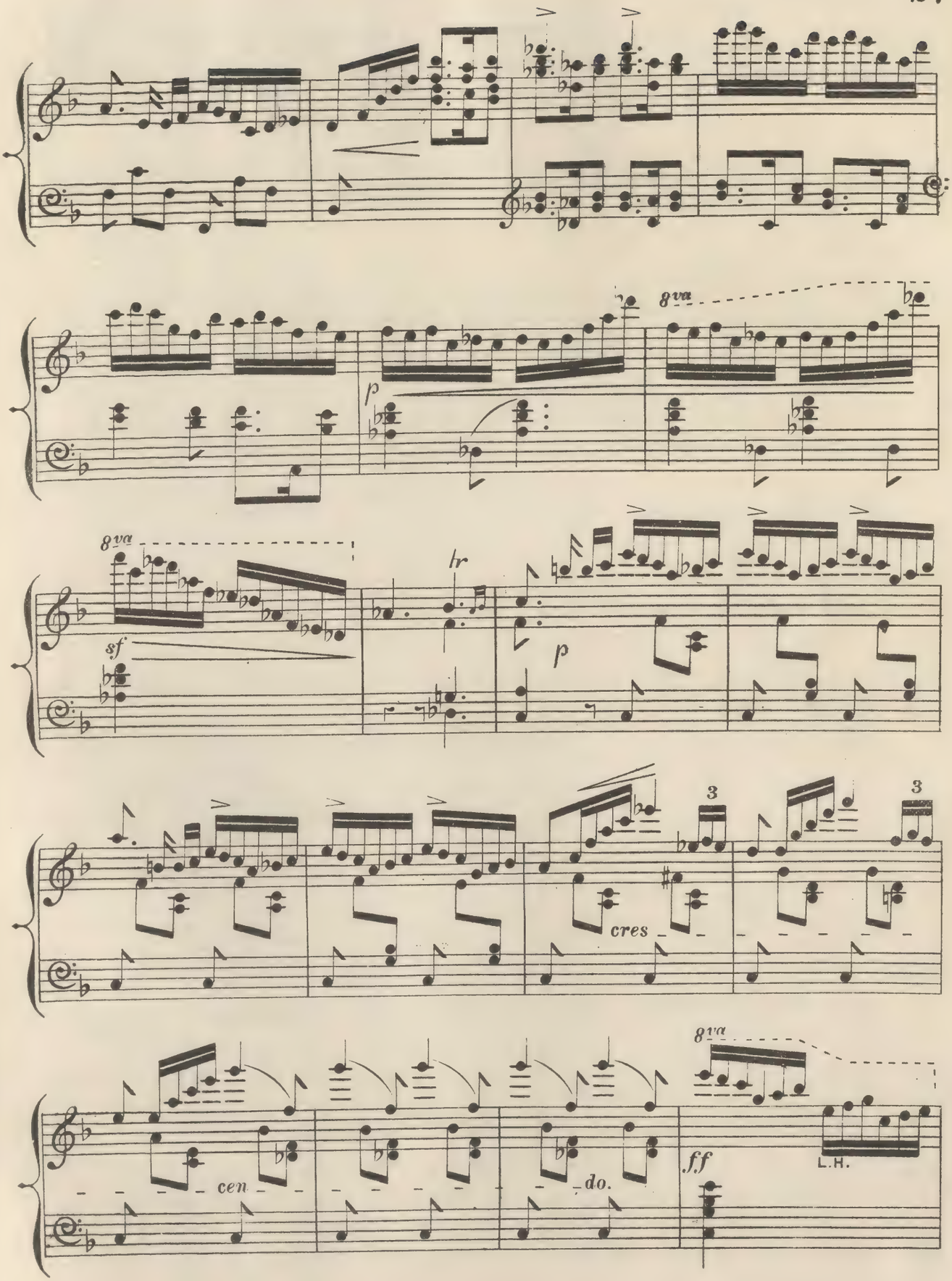
p

cres:

sf p

3

3


8va
p
8va
sf
hr
p
3
3
cres
8va
cen
do.
ff
L.H.

R.H.
L.H.
sf
L.H.

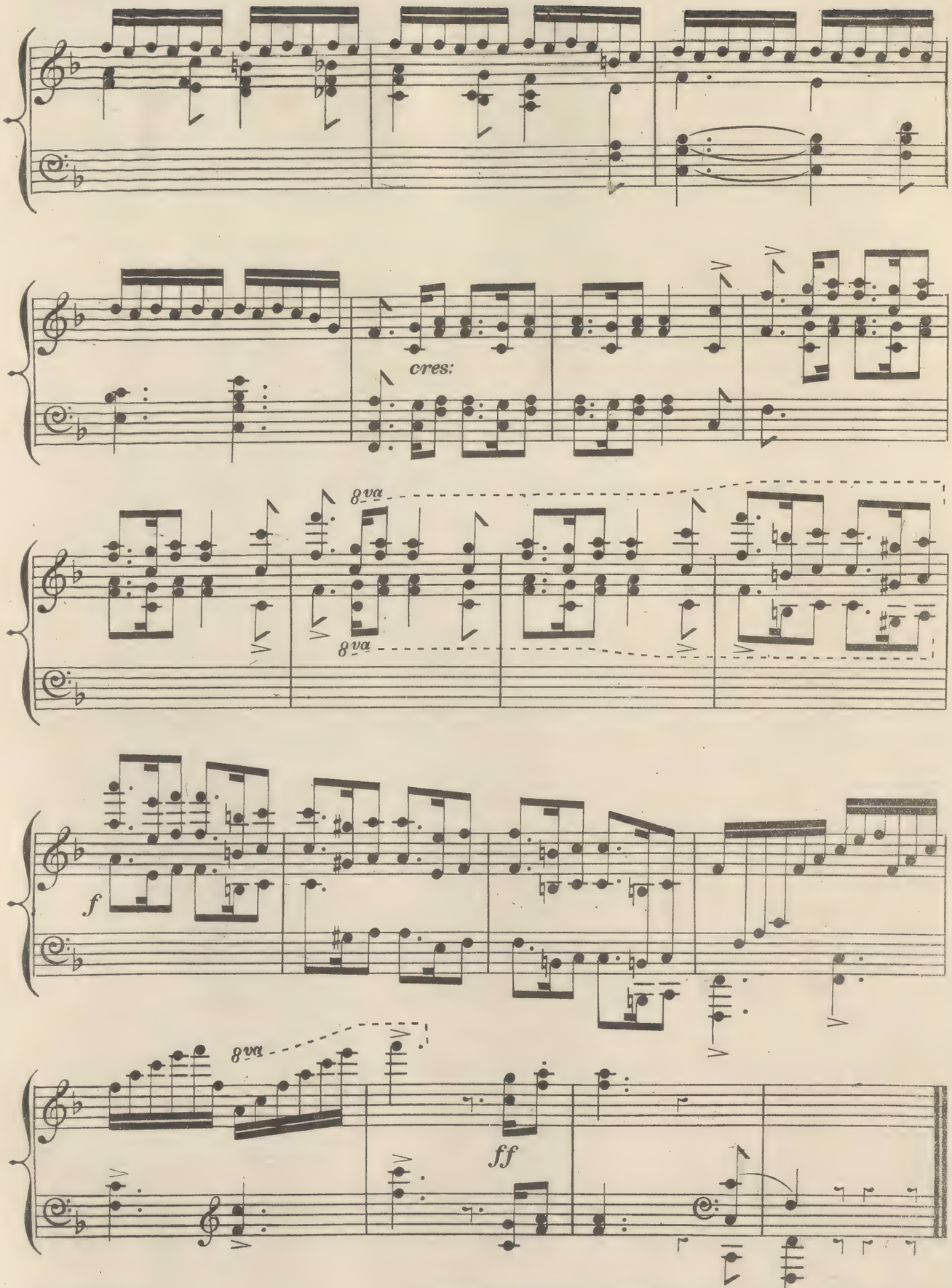
Più allegro.

p cres:

8va

p

8va



{L.C. 601.}

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To Tora.

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No 2.

for Pianoforte

by

C. HUBERT H. PARRY.

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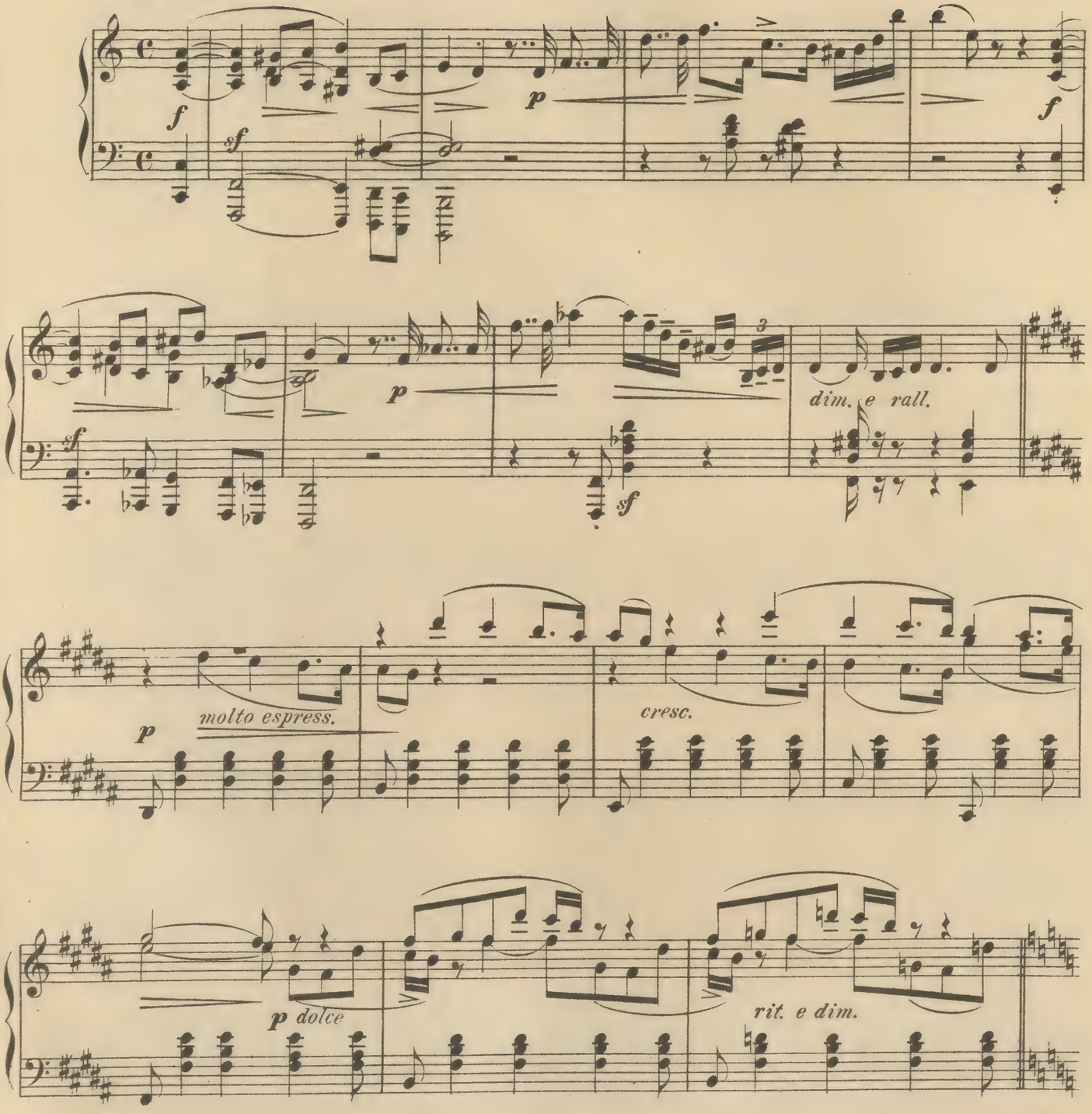
R.C.M. London

Lith. Anst. v. C. G. Röder, Leipzig.

SONATA.

C. H. H. Parry.

Maestoso.



Più moto.

sf *sf* *sf*

Ped. Ped. Ped.

sf *rit.*

Tempo I.

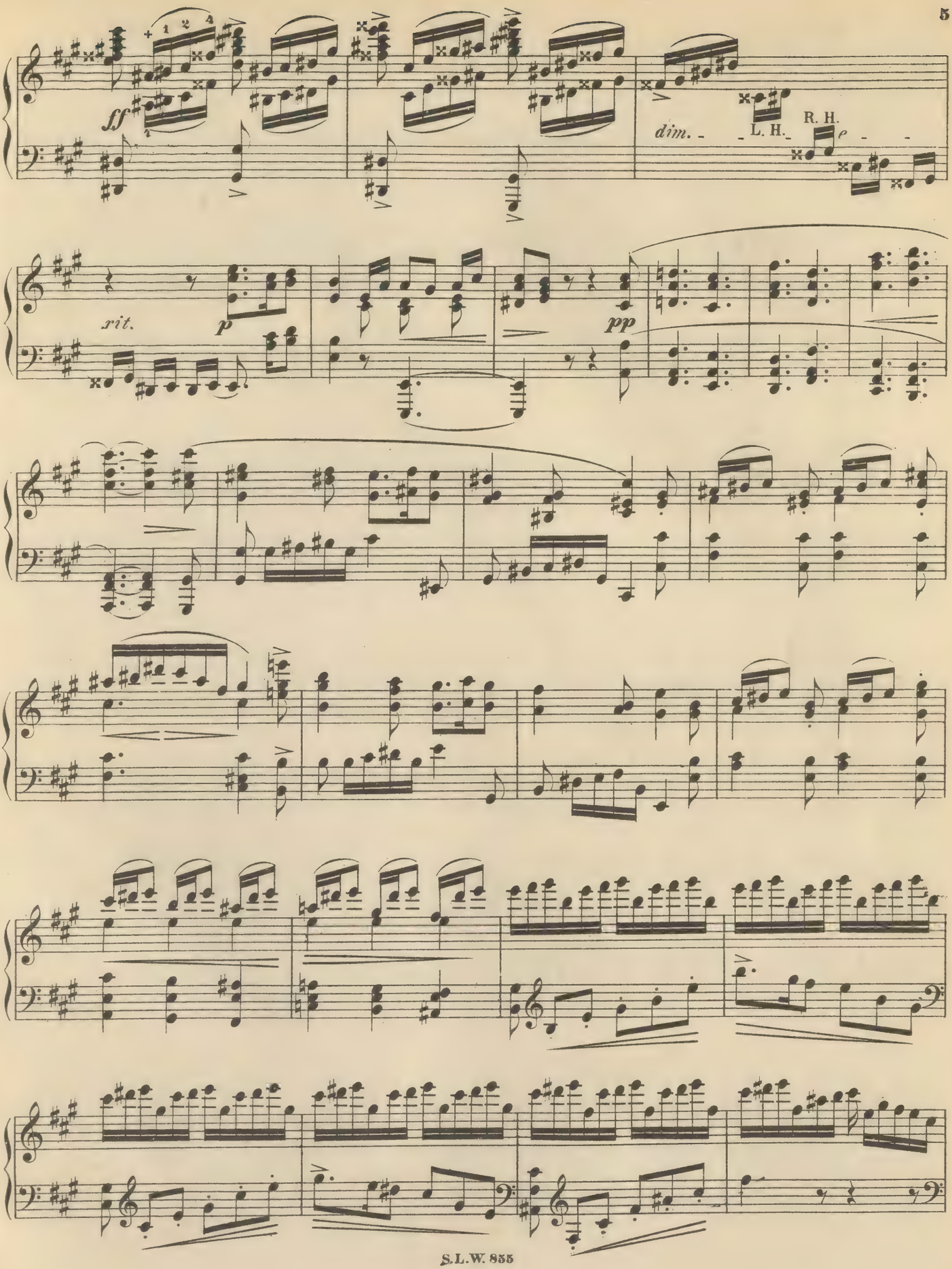
f *p*

Allegro grazioso.

mf *dim.*

molto cresc.

cresc.


ff
dim.
L. H.
R. H.
e
rit.
p
pp

poco rit.

a tempo

8

8

cresc.

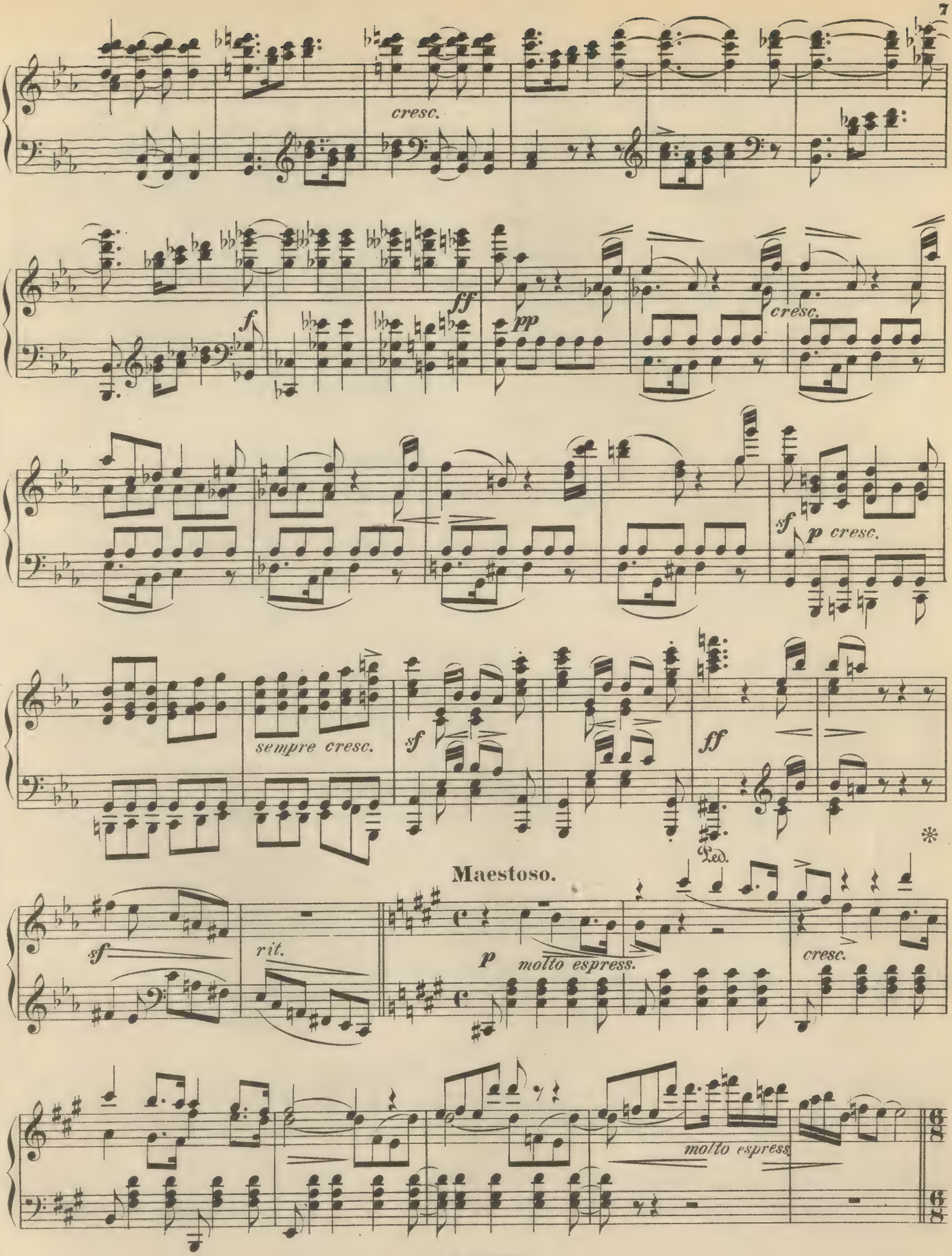
f

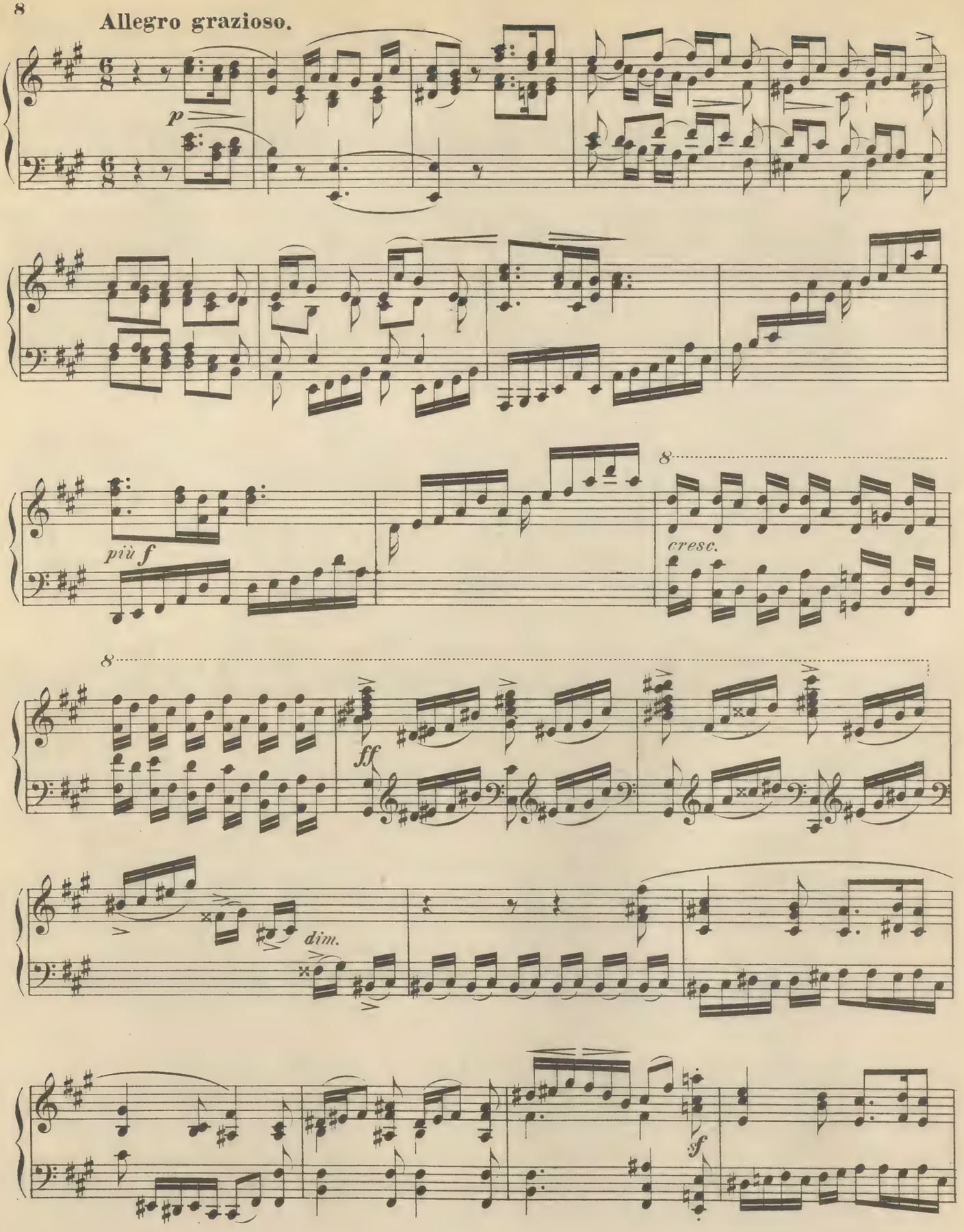
p

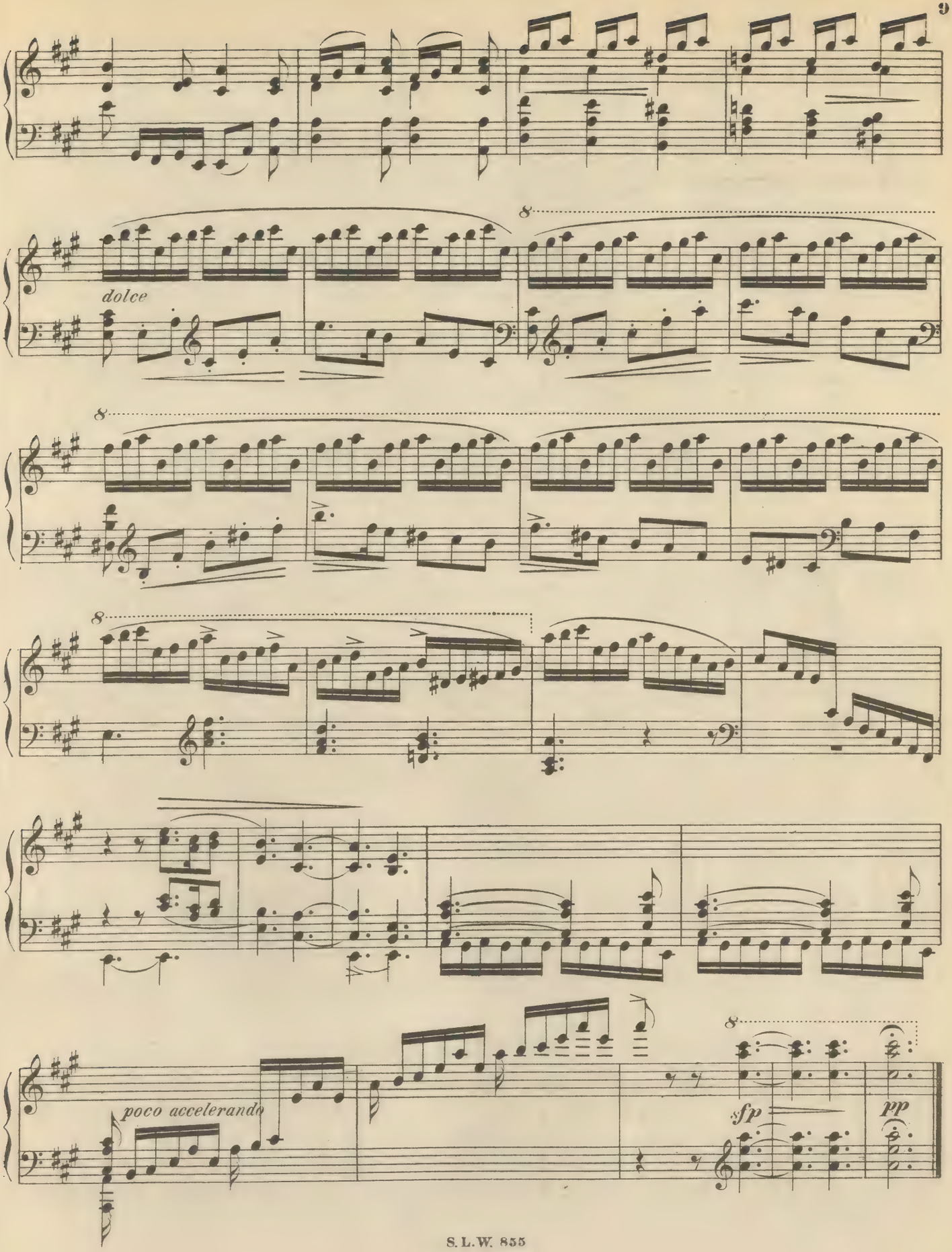
p

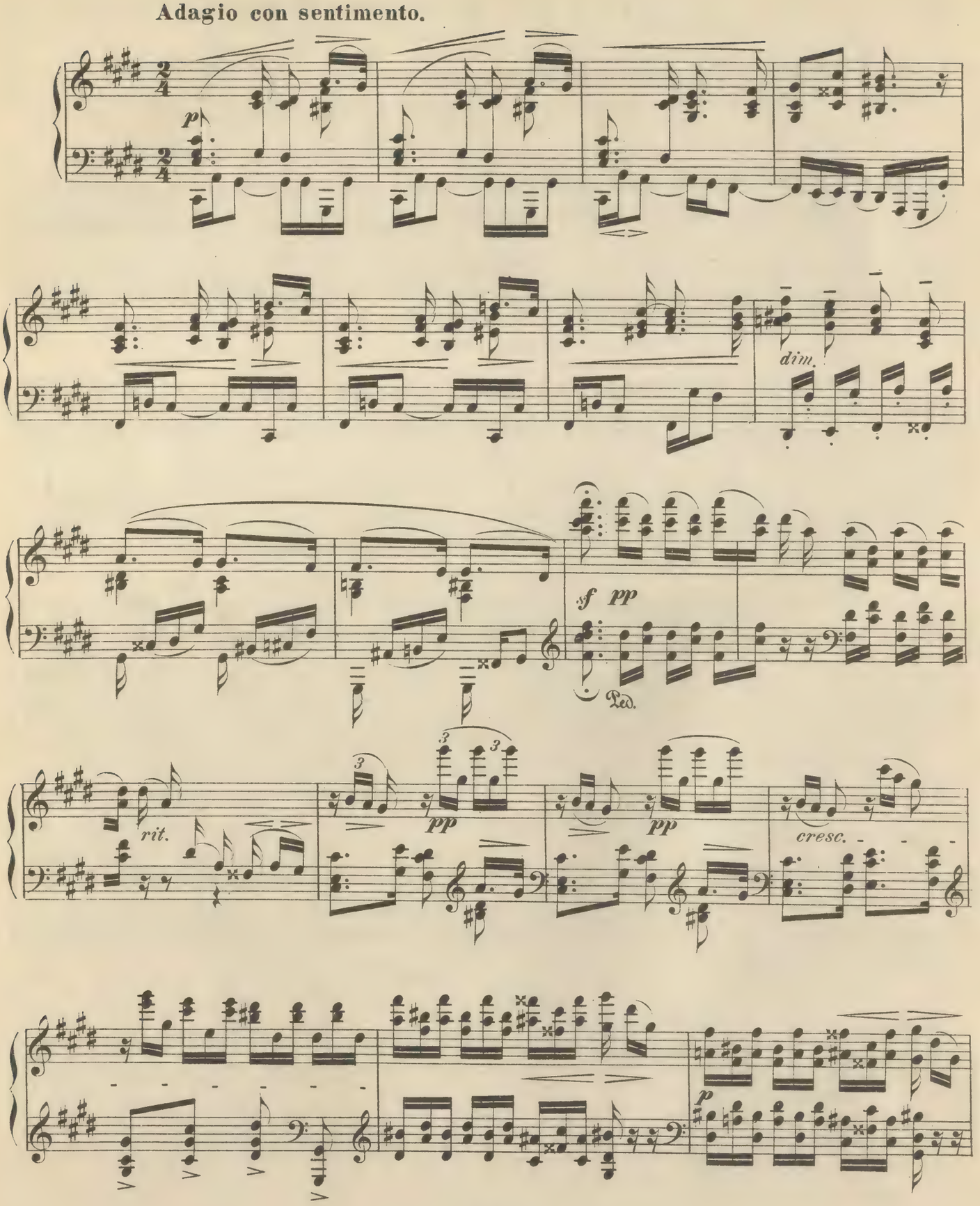
L. H.

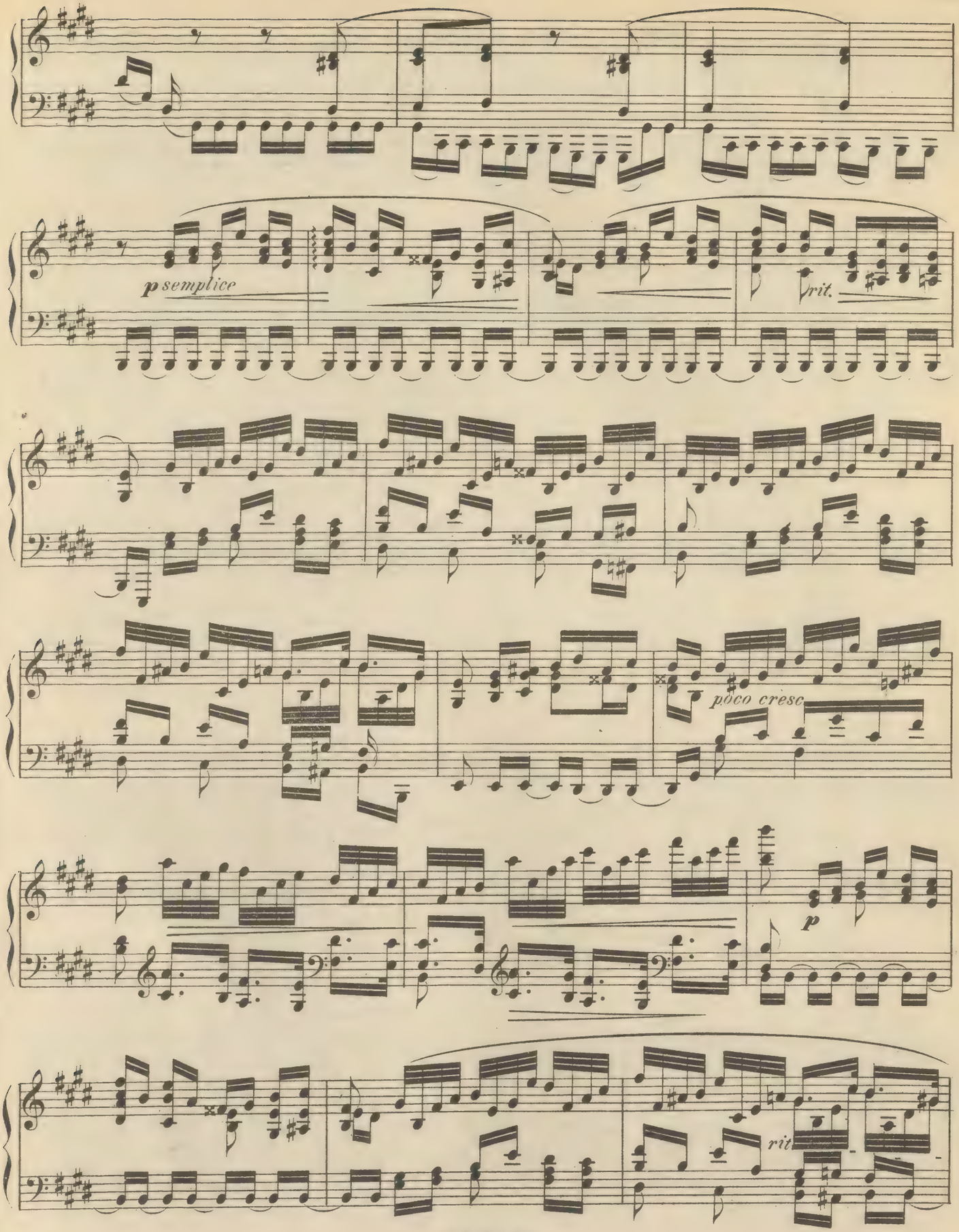
p

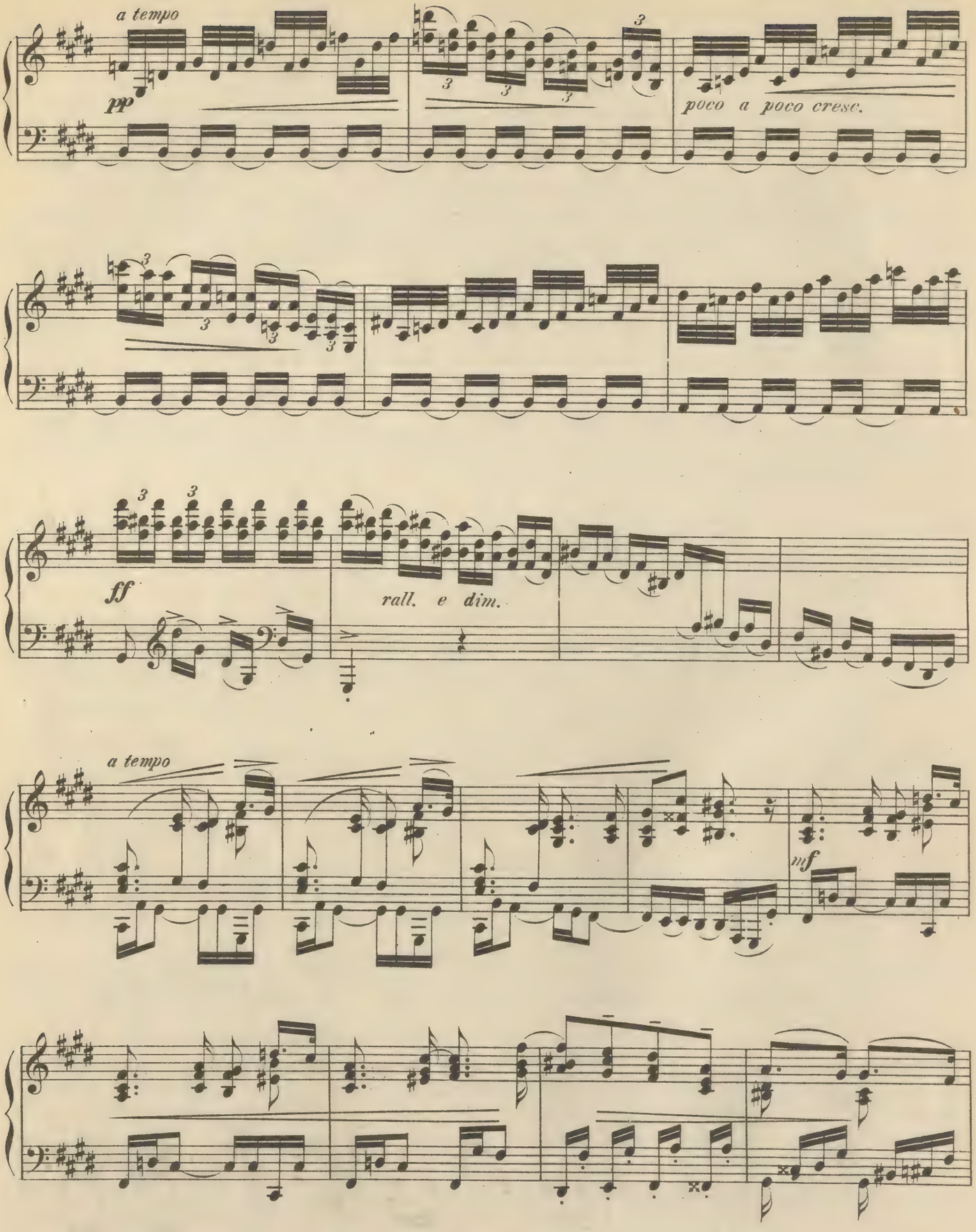

cresc.
f
ff
pp
cresc.
sf
p cresc.
sempre cresc.
sf
ff
Ped.
*
Maestoso.
sf
rit.
p
molto espress.
cresc.
molto espress.

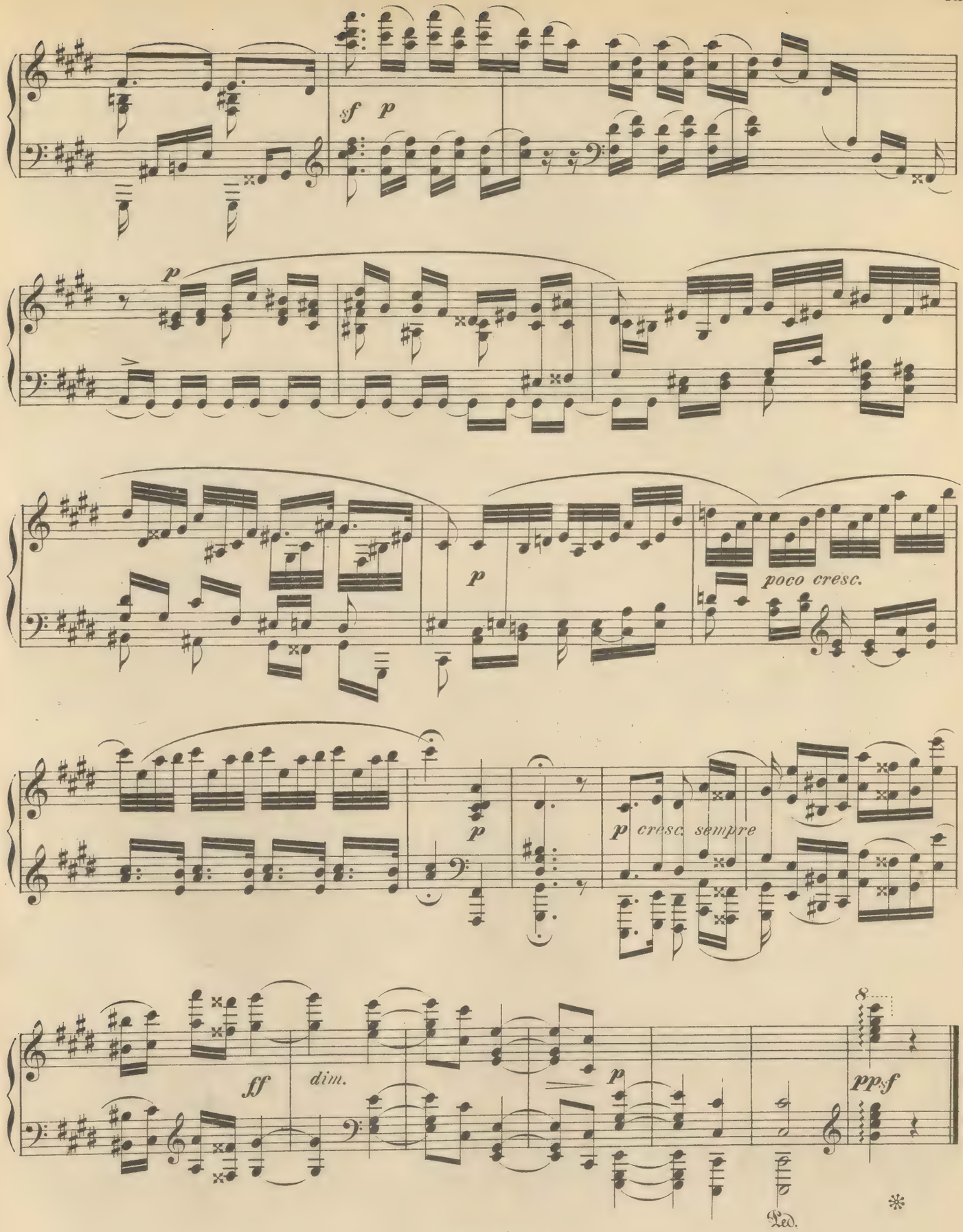

Allegro grazioso.
p
più f
8
cresc.
8
ff
dim.
f


dolce
8
8
8
8
poco accelerando
sfp
pp


Adagio con sentimento.
p
dim.
sf pp
Ped.
rit.
pp
pp
cresc.
p


p semplice
rit.
poco cresc.
p
rit.


a tempo
pp
poco a poco cresc.
ff
rall. e dim.
a tempo
mf


sf p
p
p
poco cresc.
p
p cresc. sempre
ff
dim.
p
ppsf
Ped.
*

Scherzo.

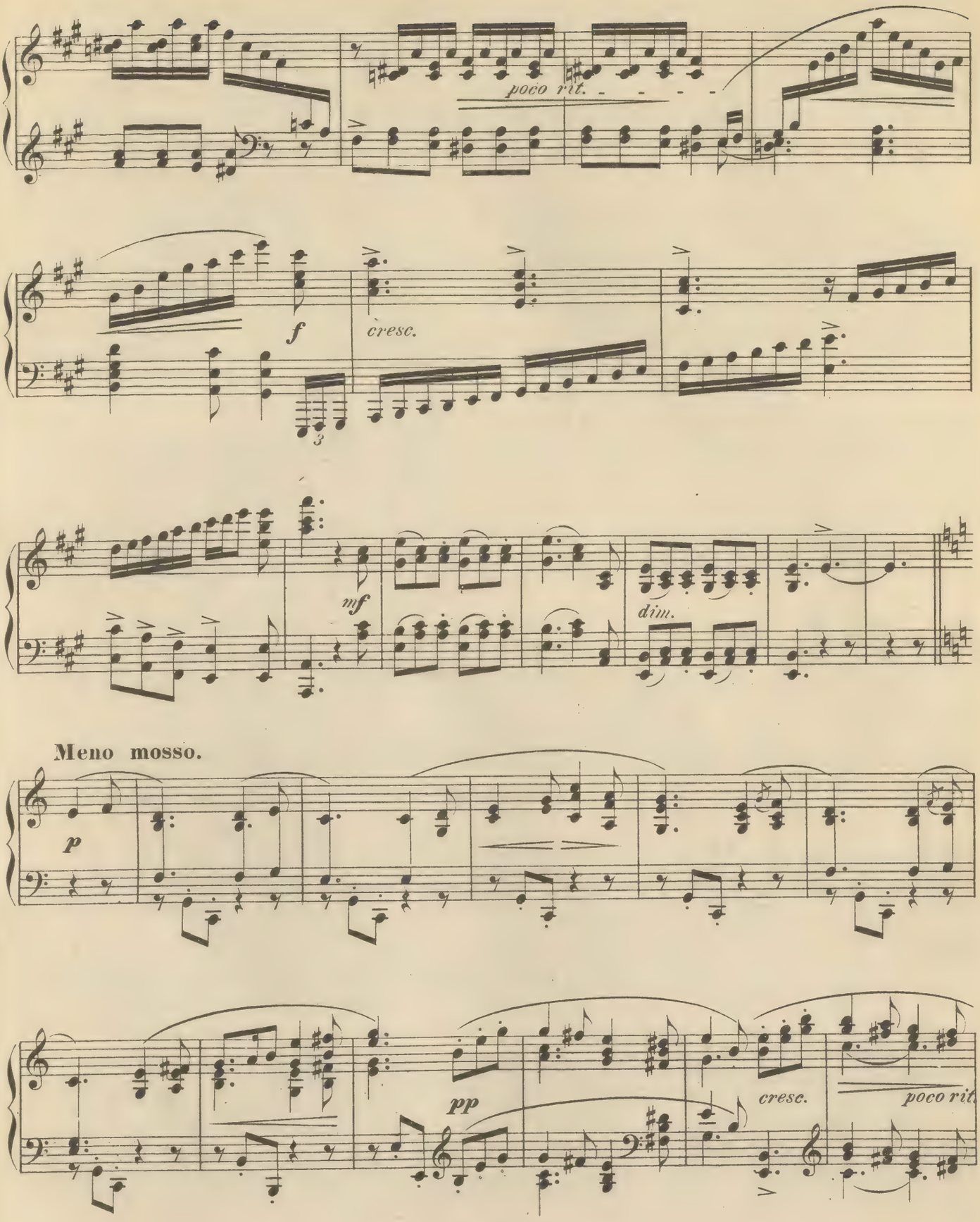
p *f*

mf *p* *cresc.*

pp

p

p


poco rit.
f
cresc.
mf
dim.
Meno mosso.
p
pp
cresc.
poco rit.

a tempo

cresc.

pp

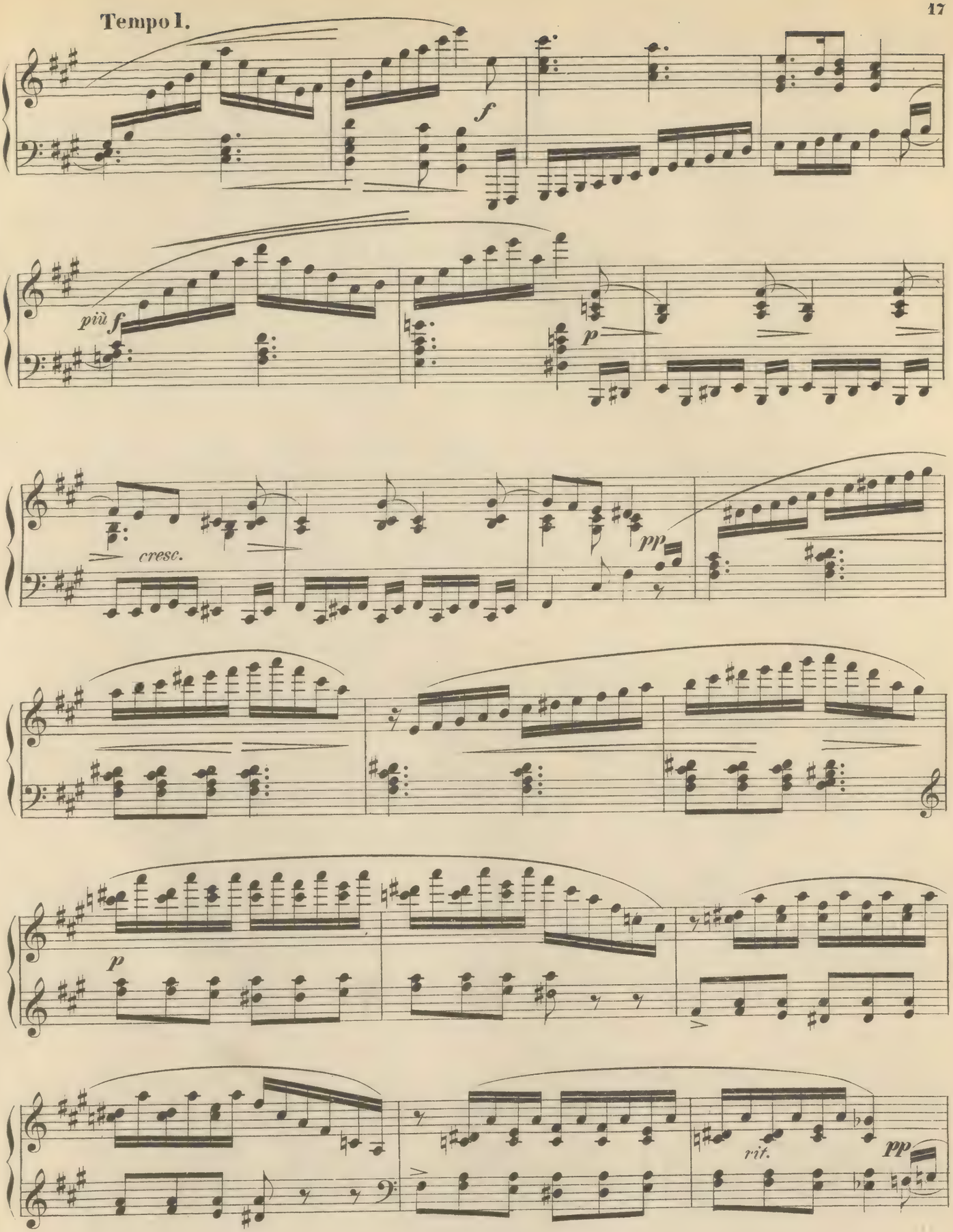
mf

f

f

pp

rit.


Tempo I.
f
più f
p
cresc.
pp
p
rit.
pp

cresc.

mf

dimin.

pp

p

dimin.

p

cresc.

f

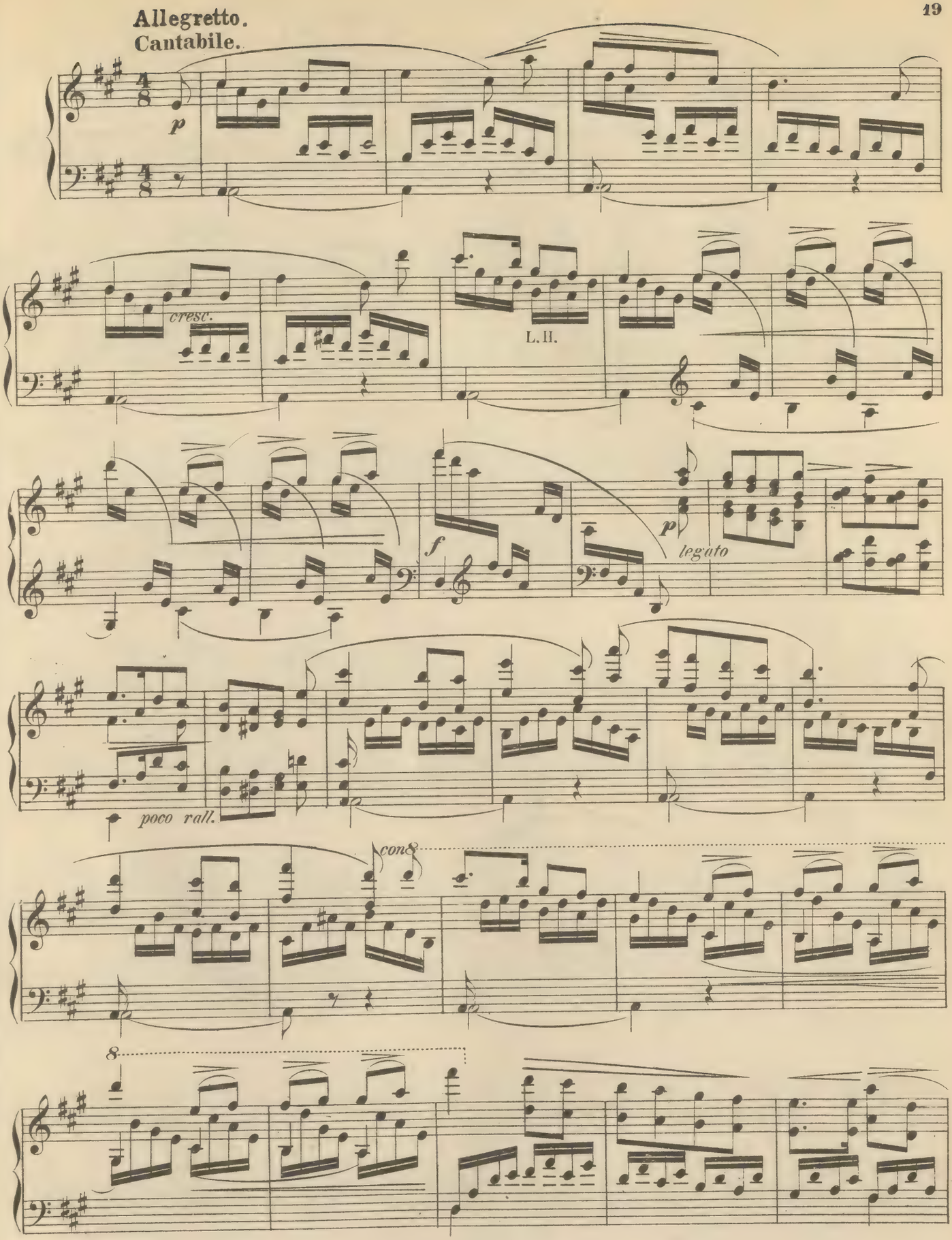
dimin.

e

rit.

pp

Allegretto.
Cantabile.



rit.

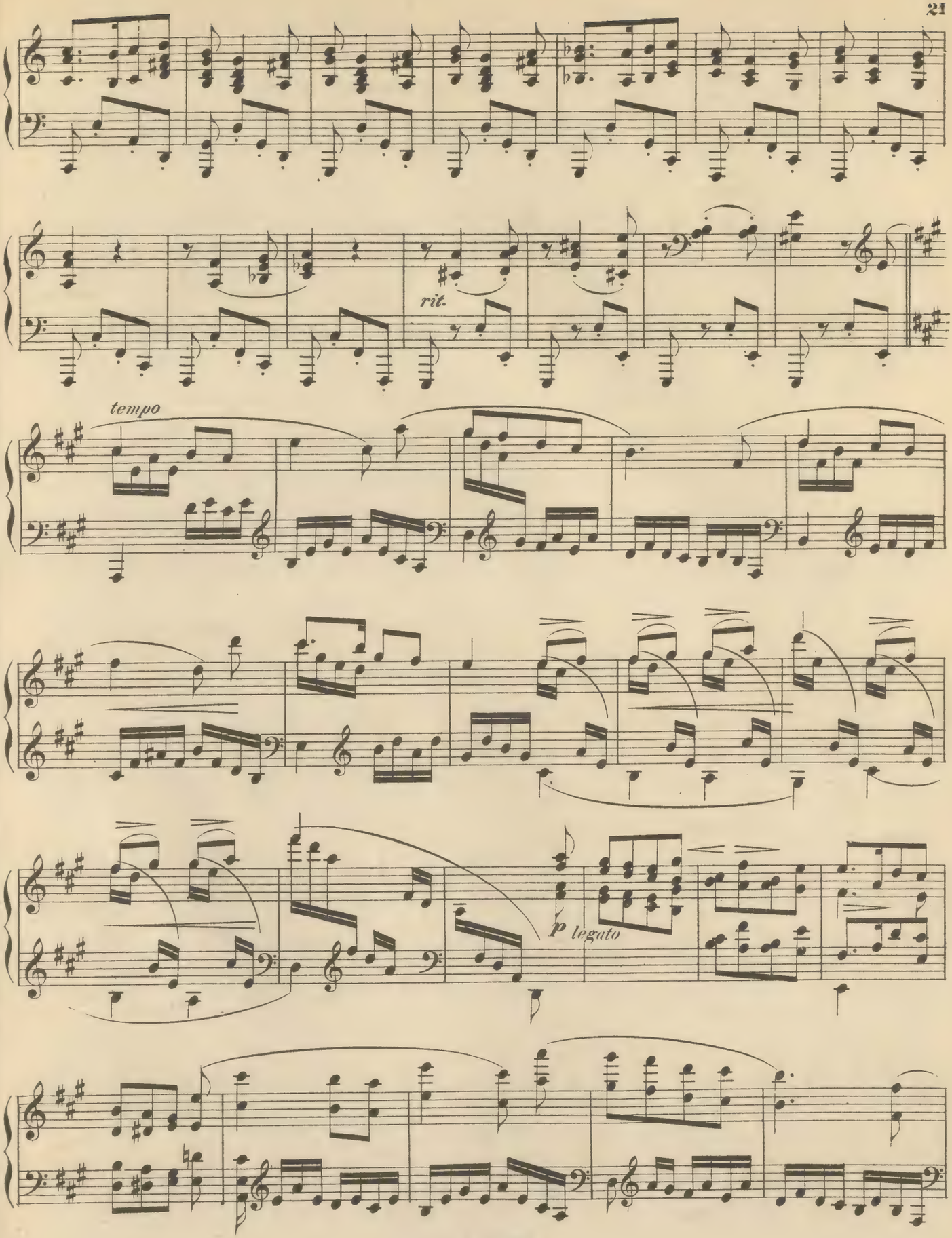
non legato

cresc. sempre

cresc.

f

p


rit.
tempo
p legato

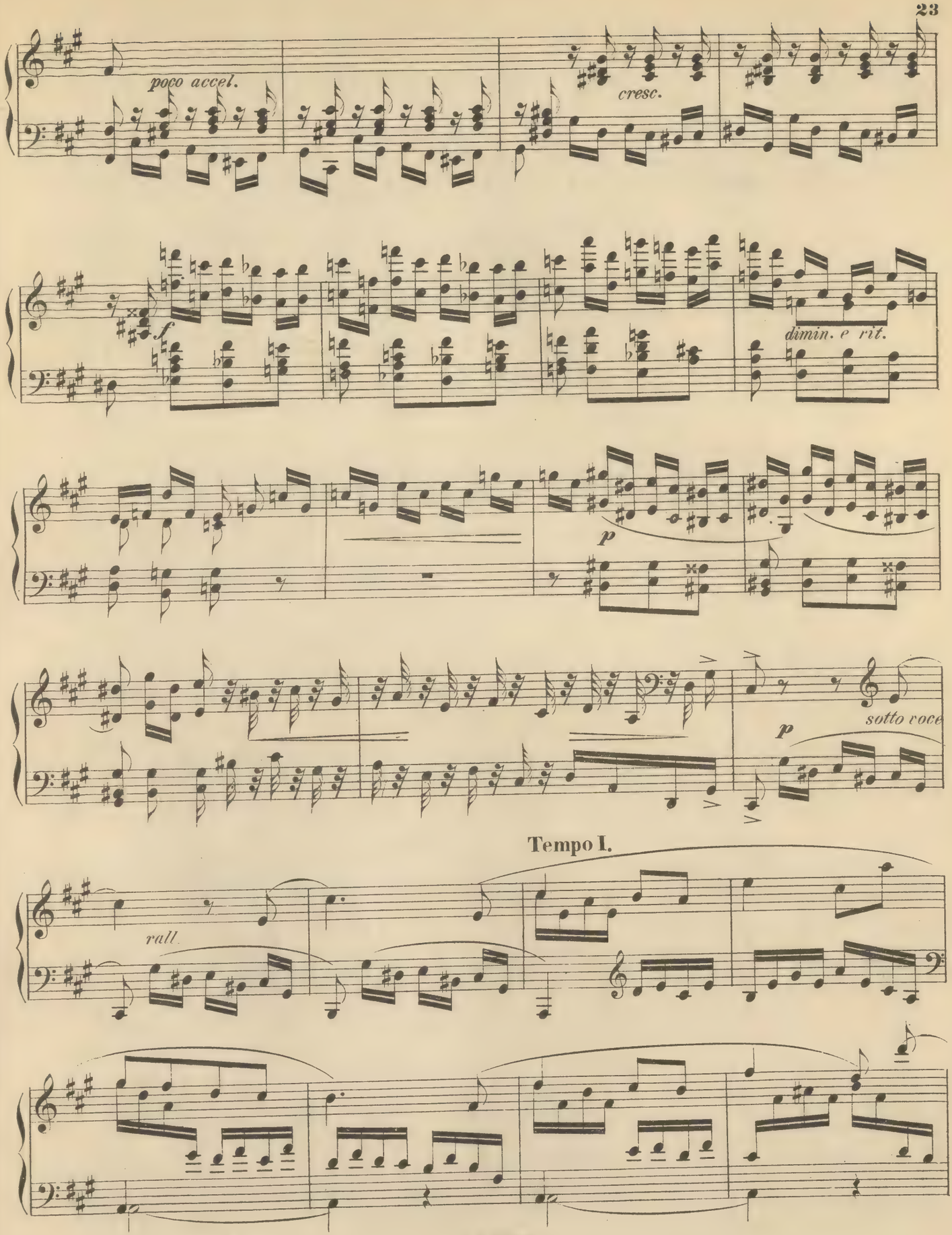
con8

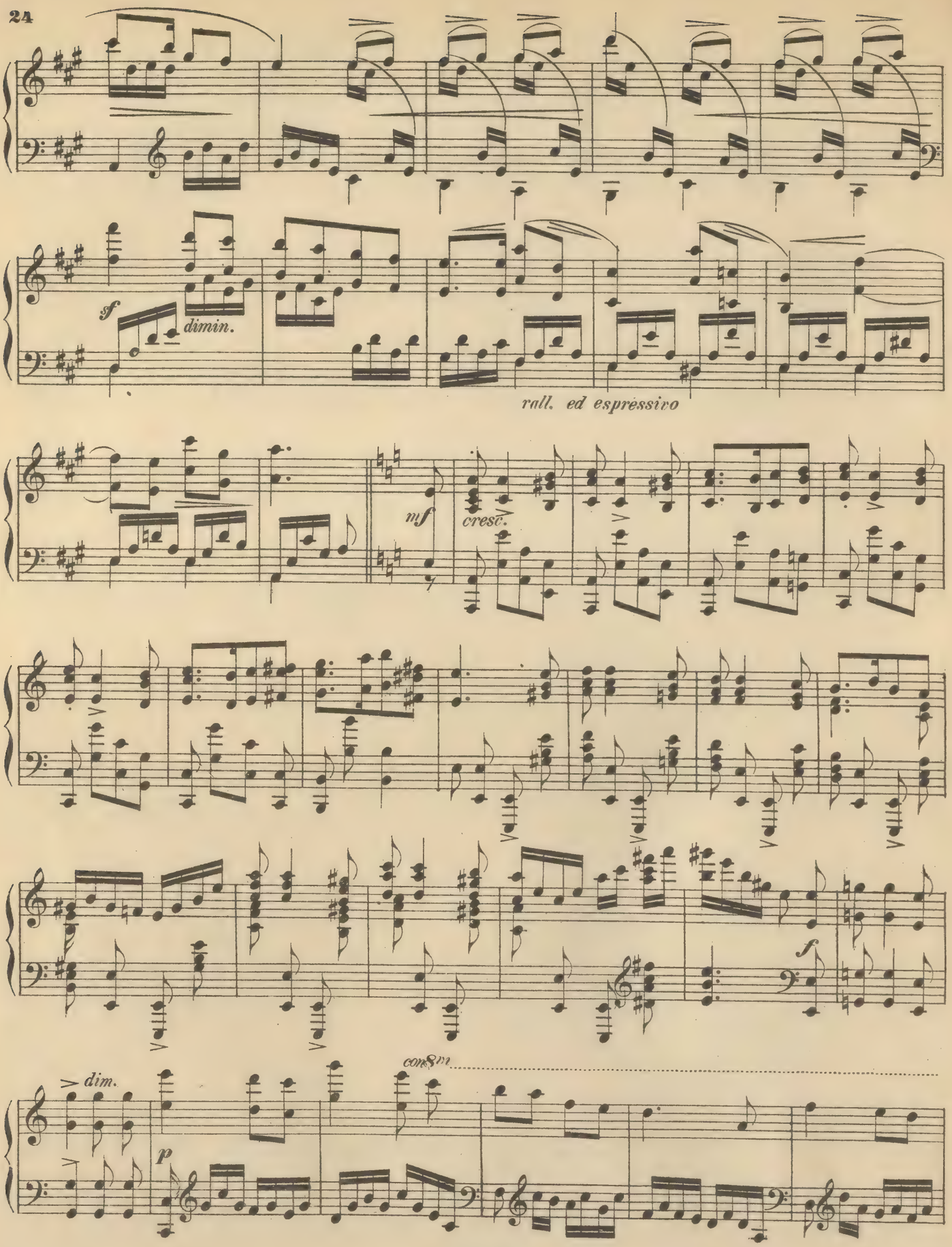
con8

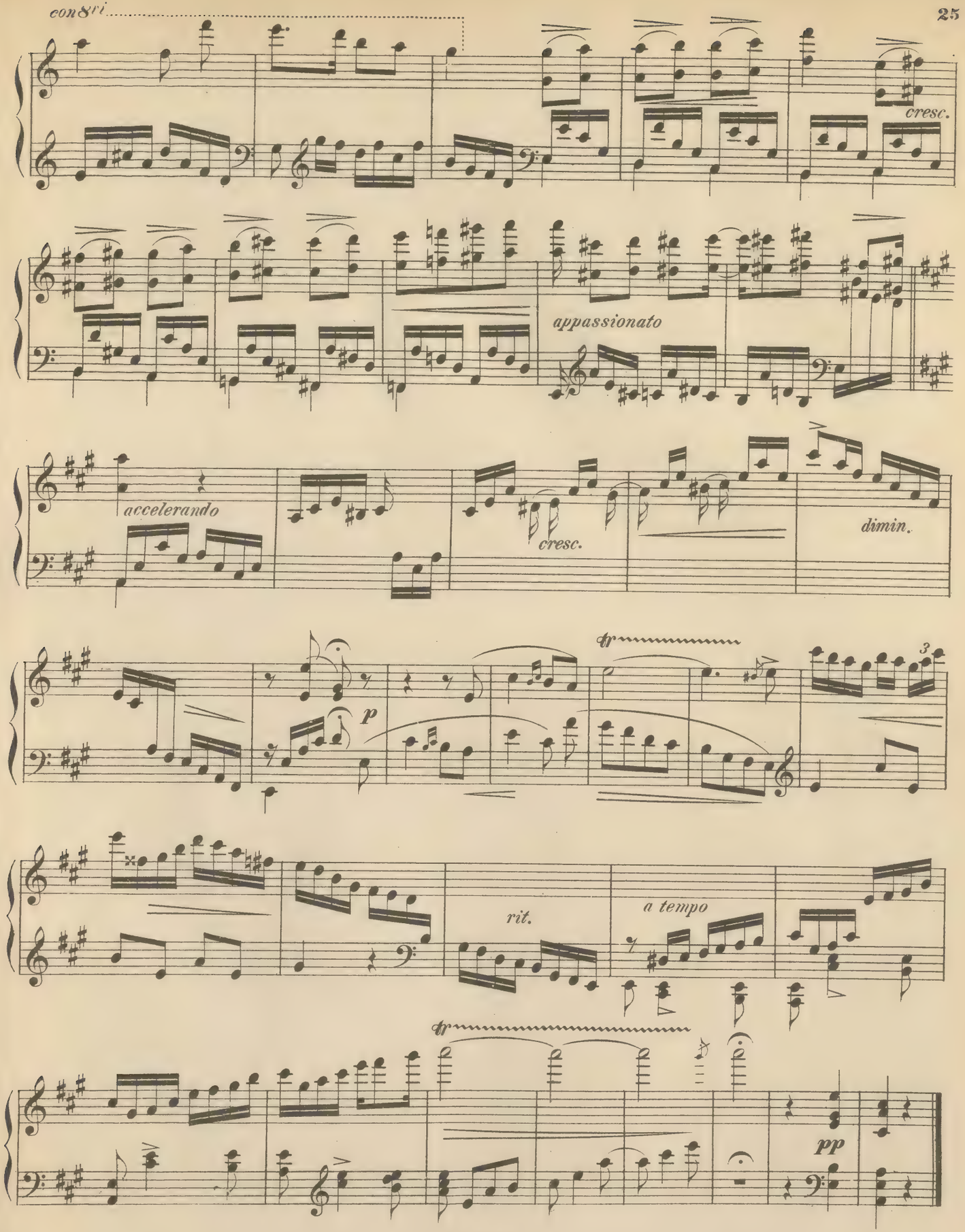
dimin.

rit.ed espressivo

Meno mosso, tempo rubato.


poco accel.
cresc.
f
dimin. e rit.
p
p
sotto voce
Tempo I.
rall.


sf
dimin.
rall. ed espressivo
mf
cresc.
f
dim.
p
cons.


con 8ri
cresc.
appassionato
accelerando
cresc.
dimin.
tr
p
3
rit.
a tempo
tr
pp

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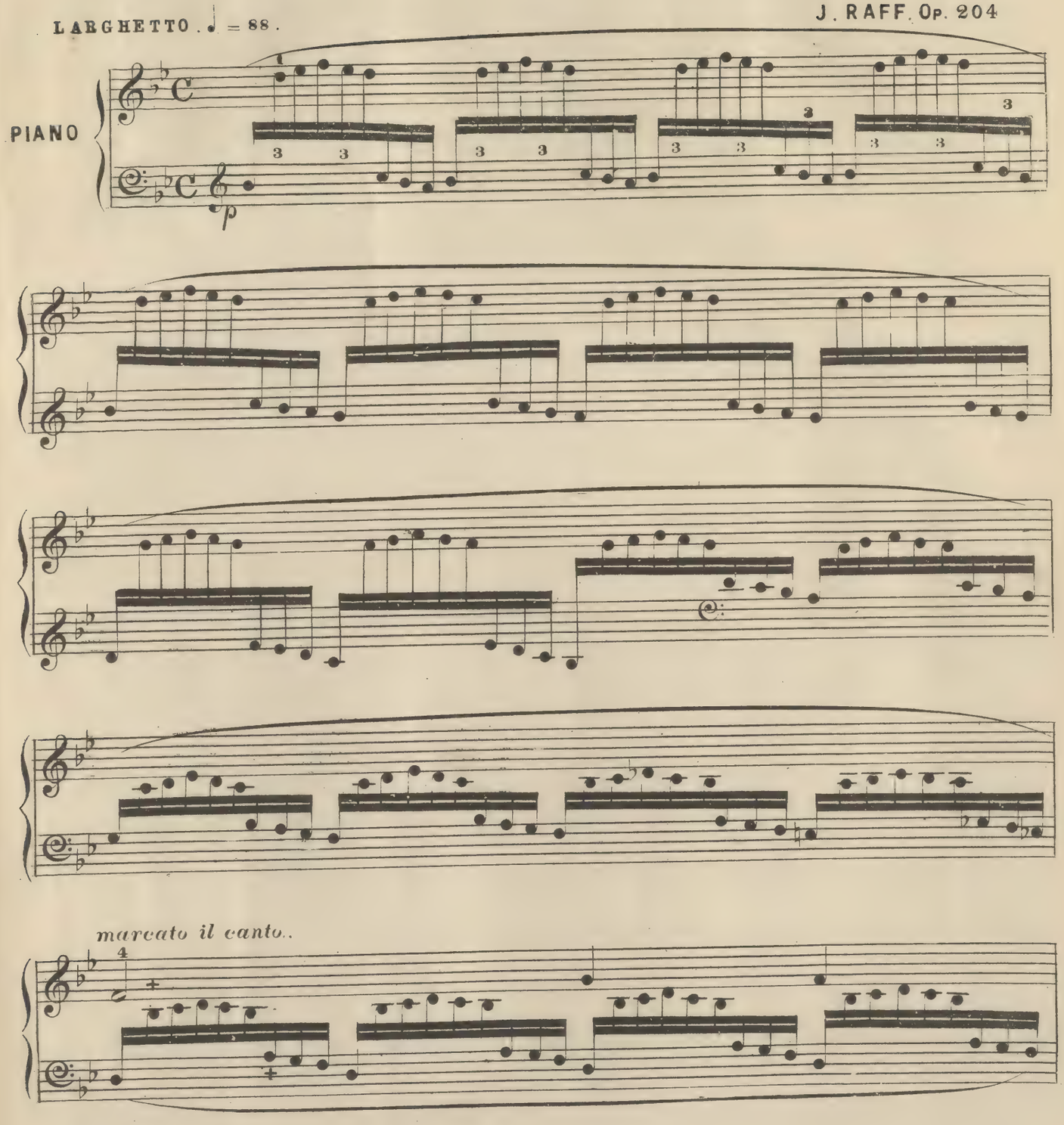
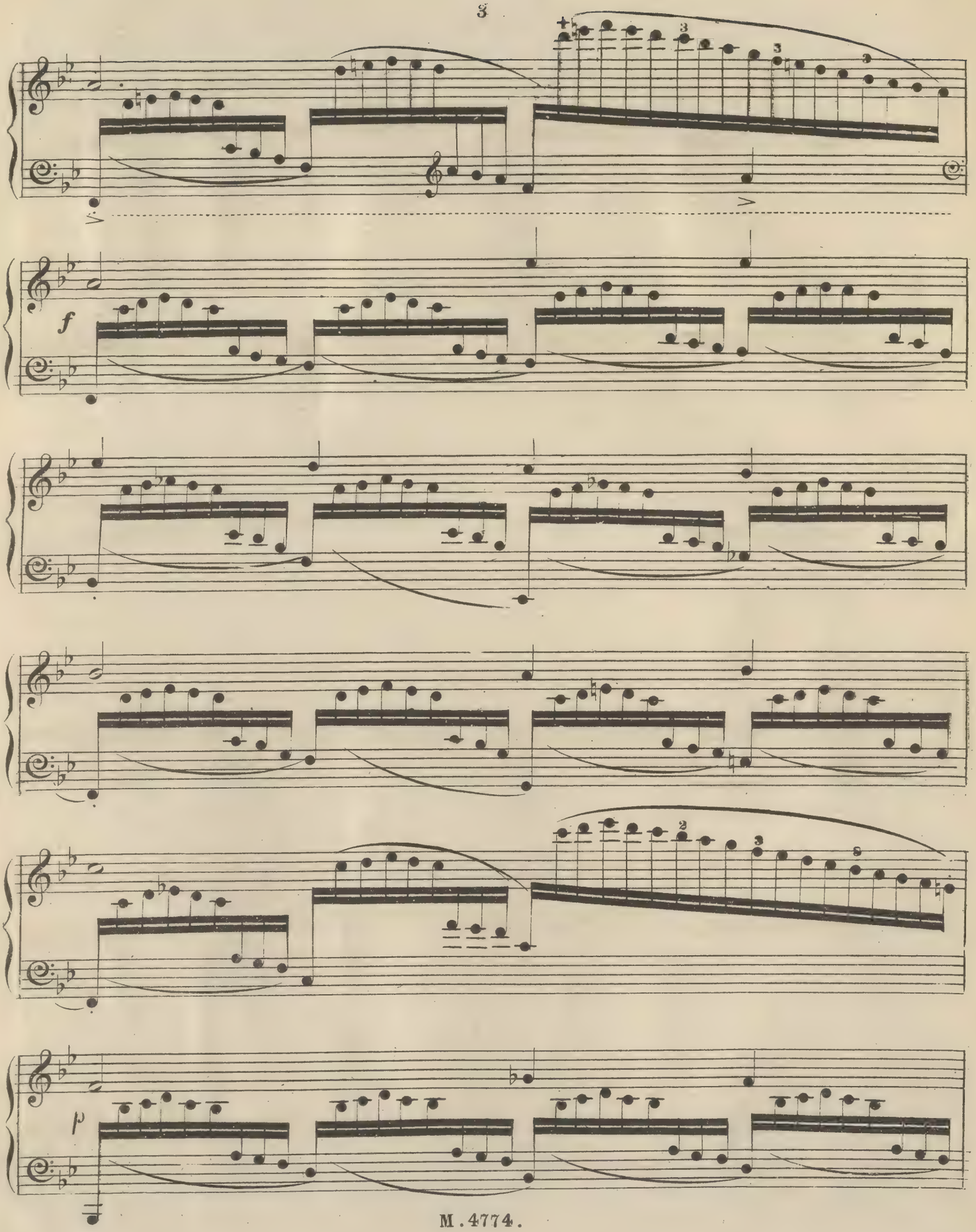
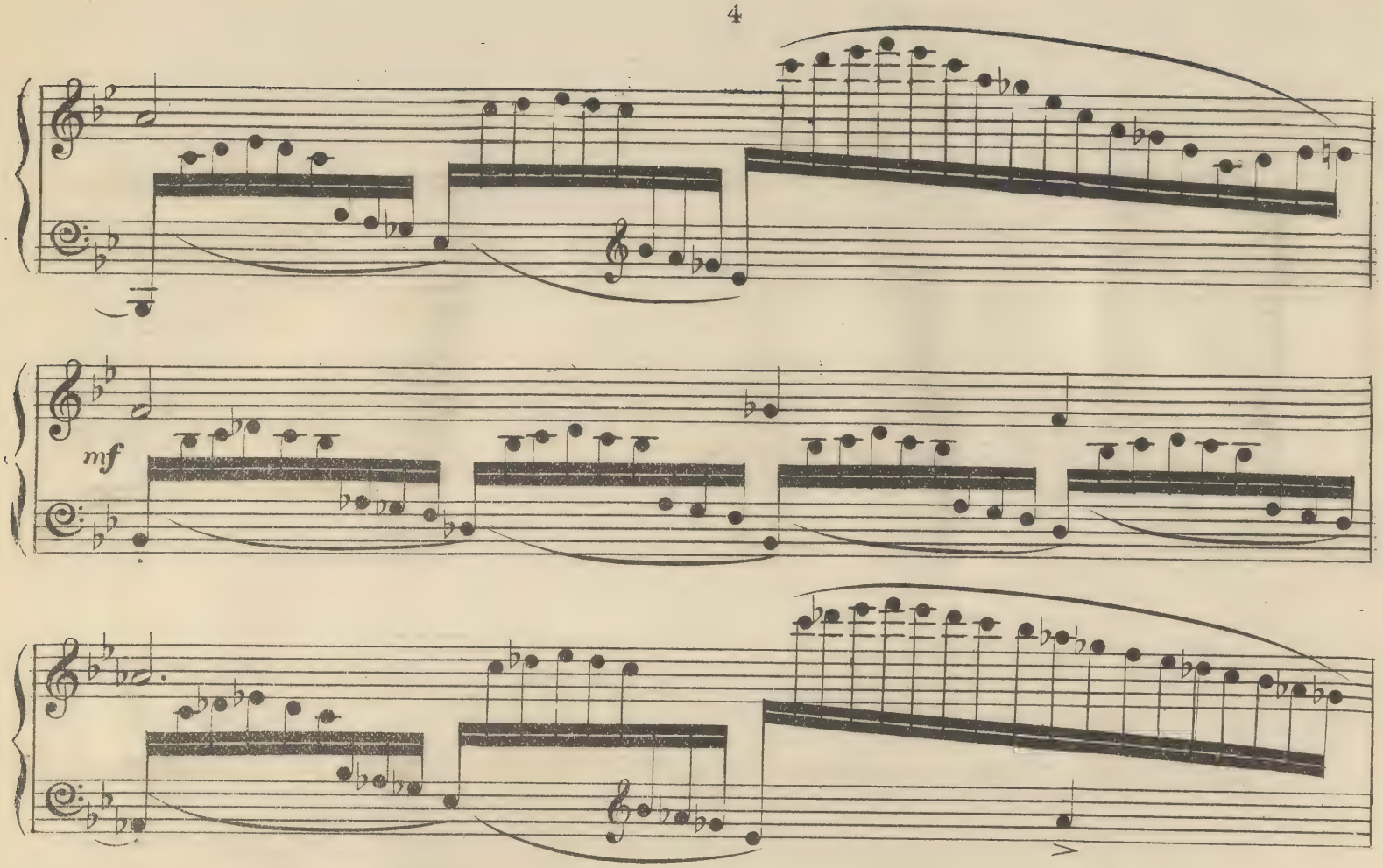
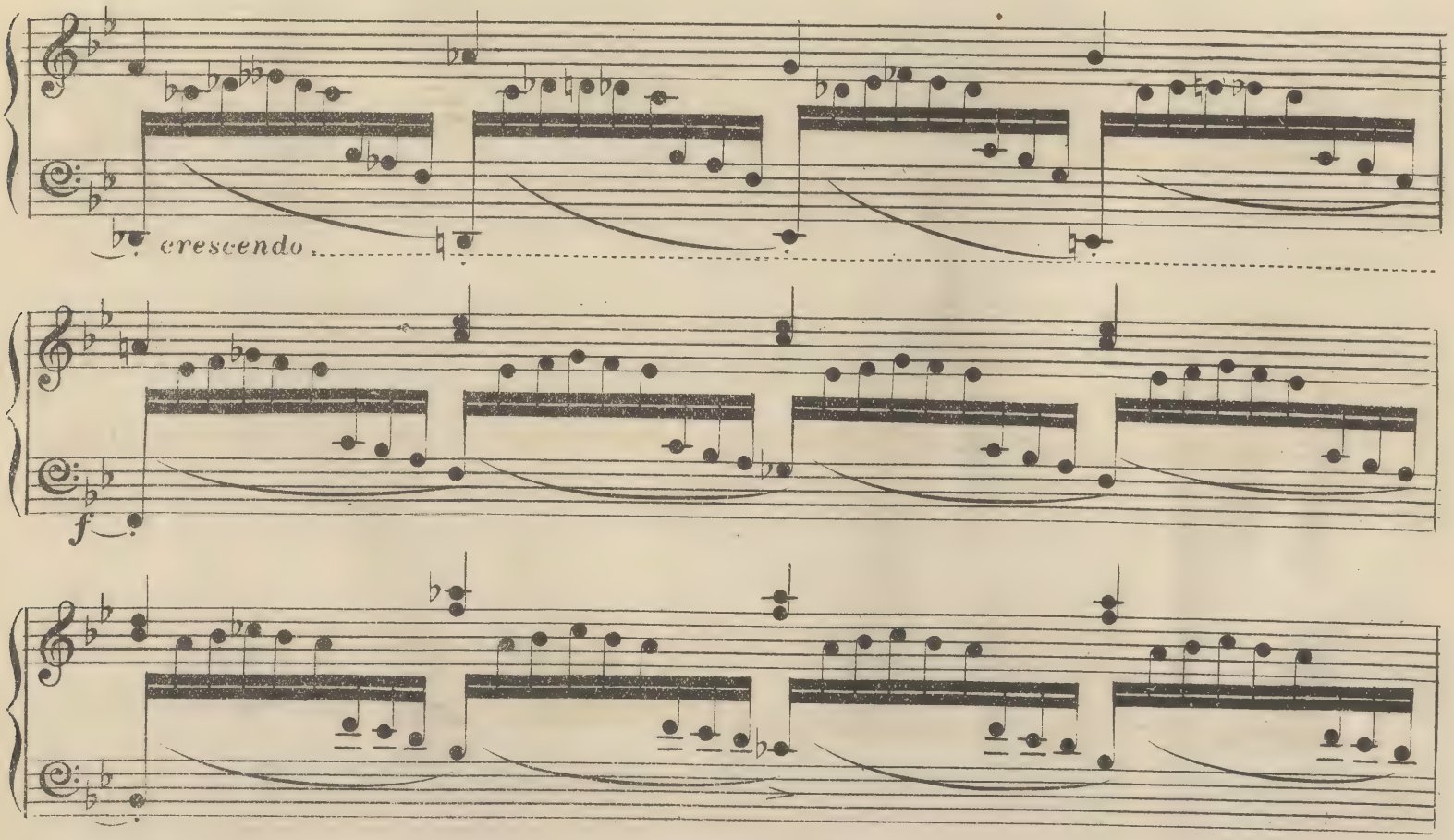
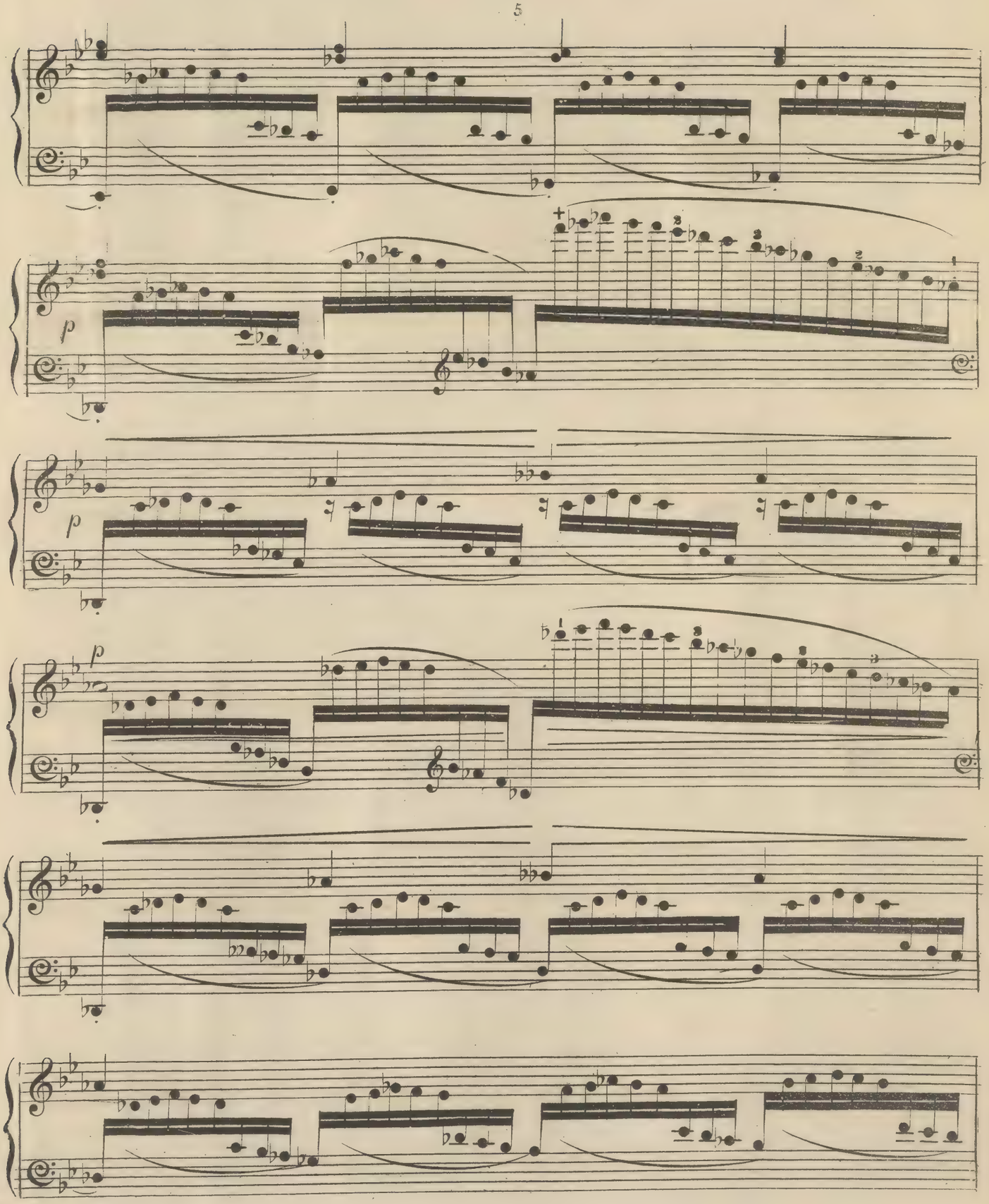


crescendo


f
p


mf


crescendo
f

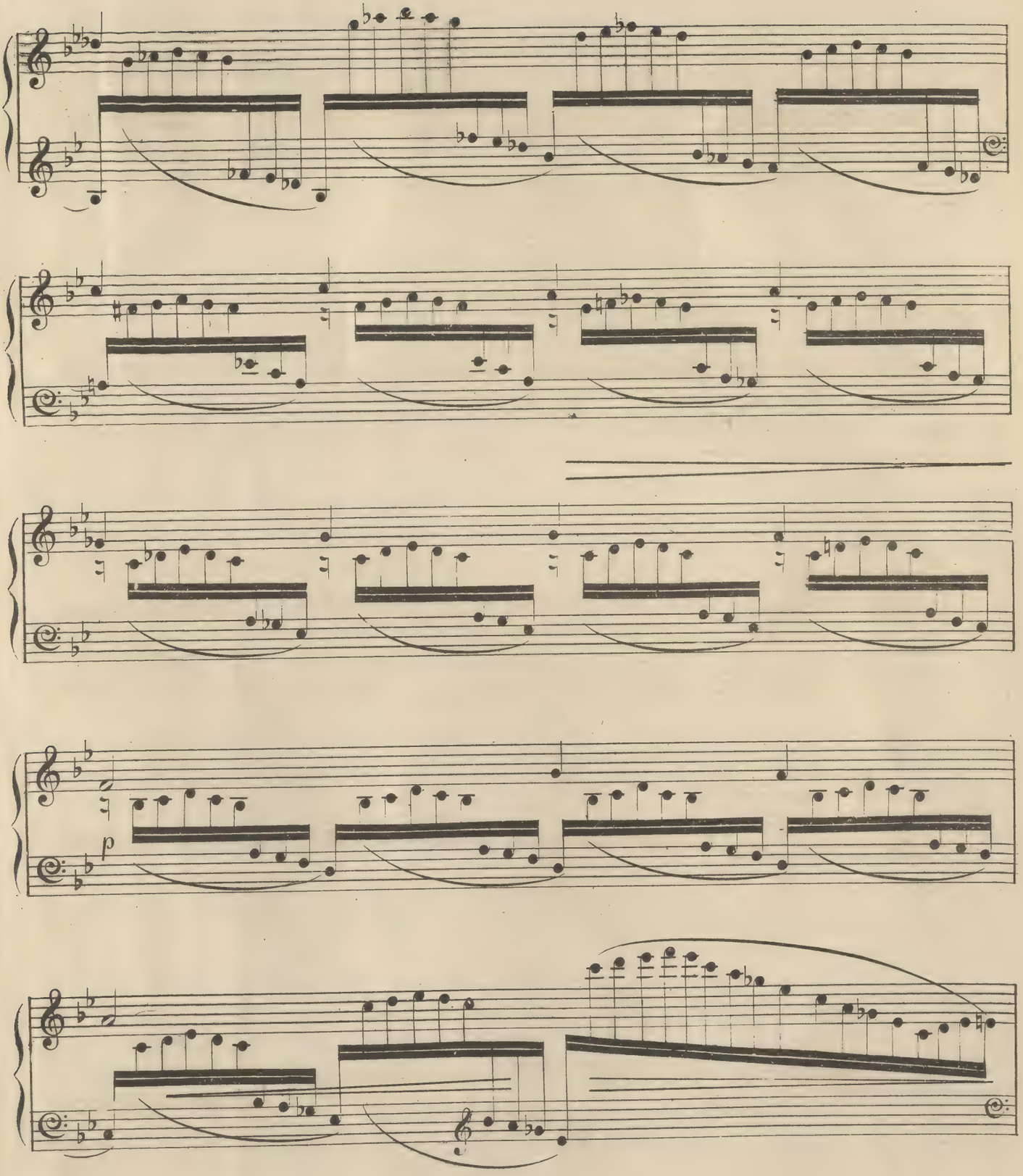

p
p
p

8va

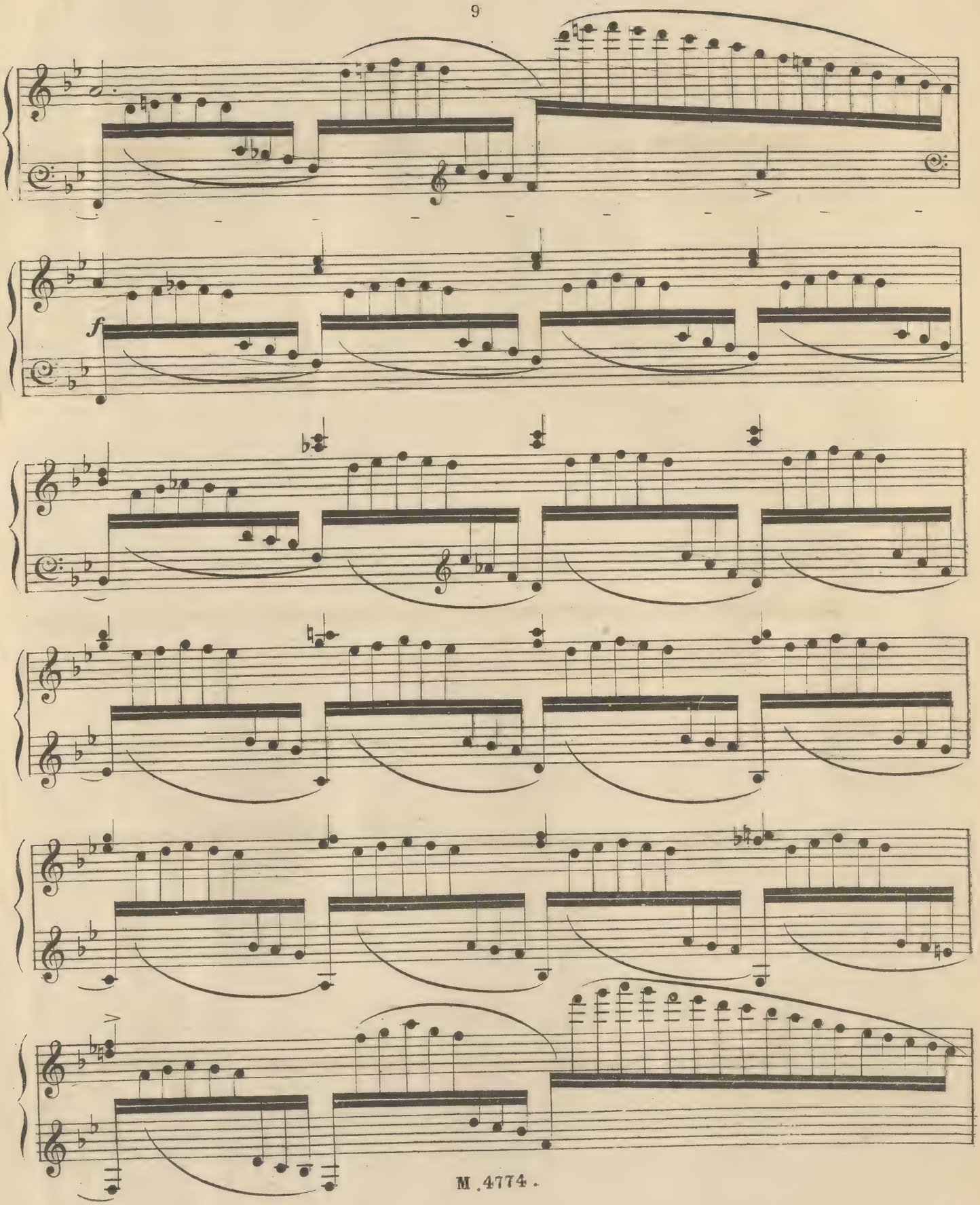
crescendo

8va

f


p

crescendo

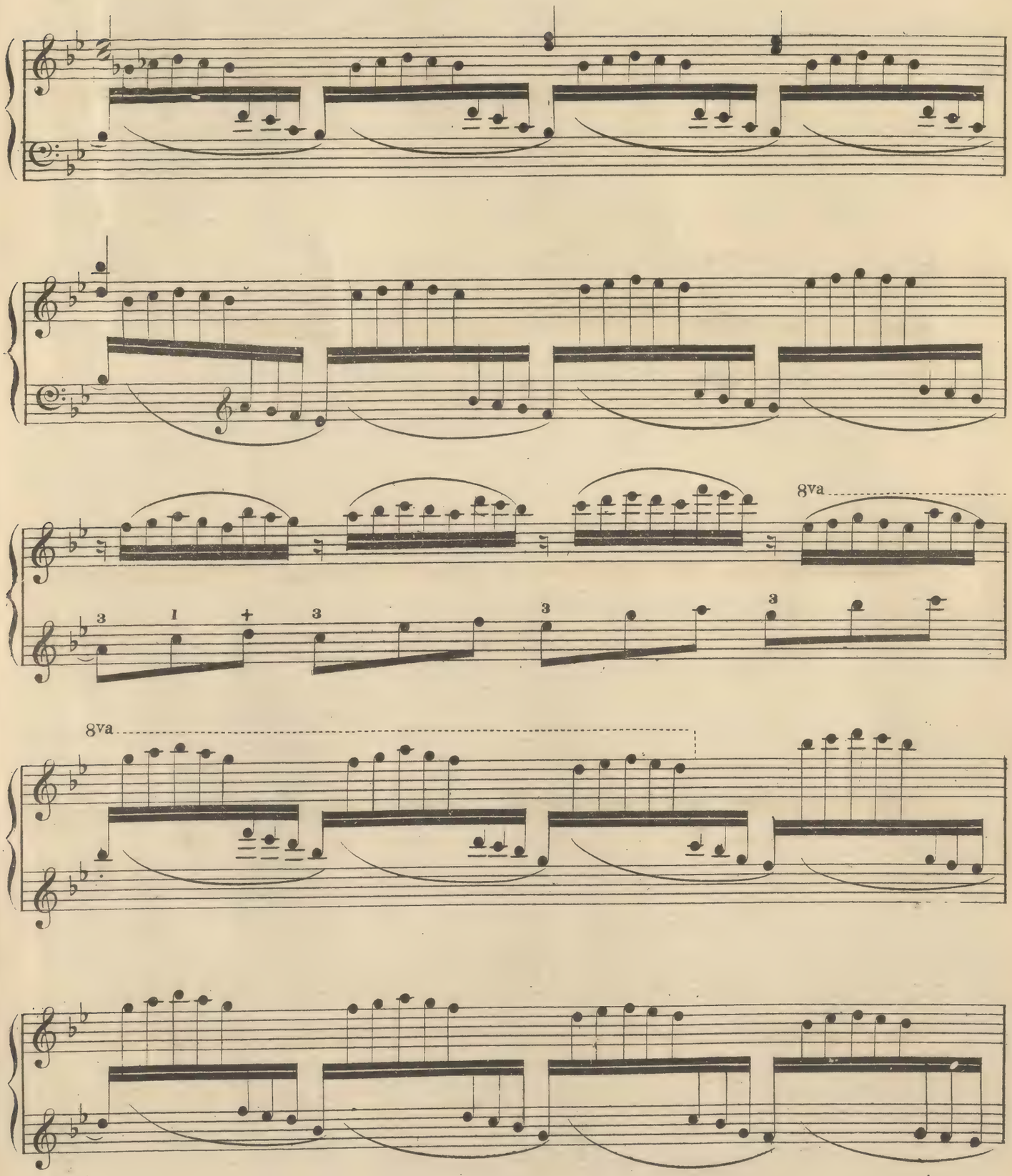

f

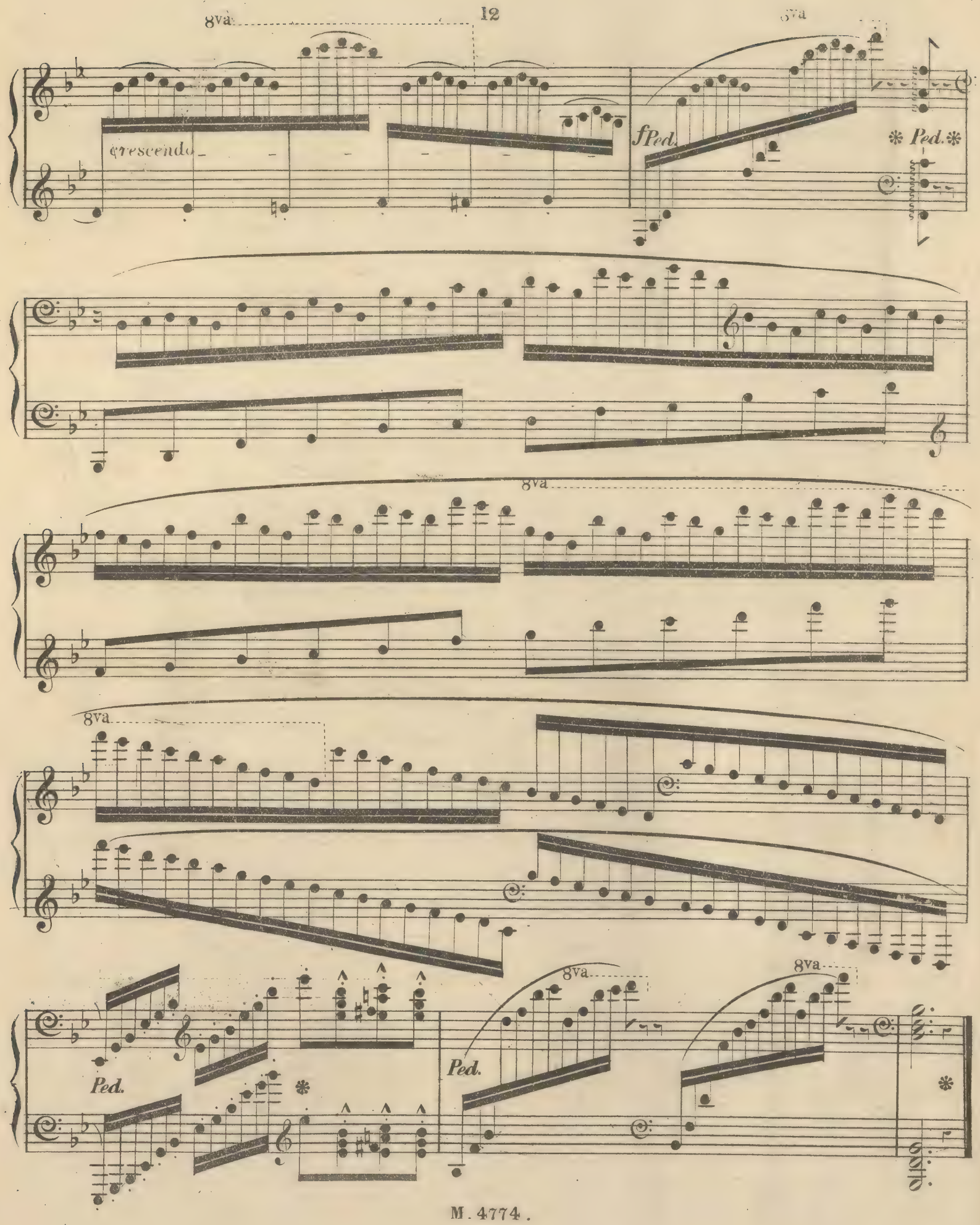
Ped.

8va

mf

p

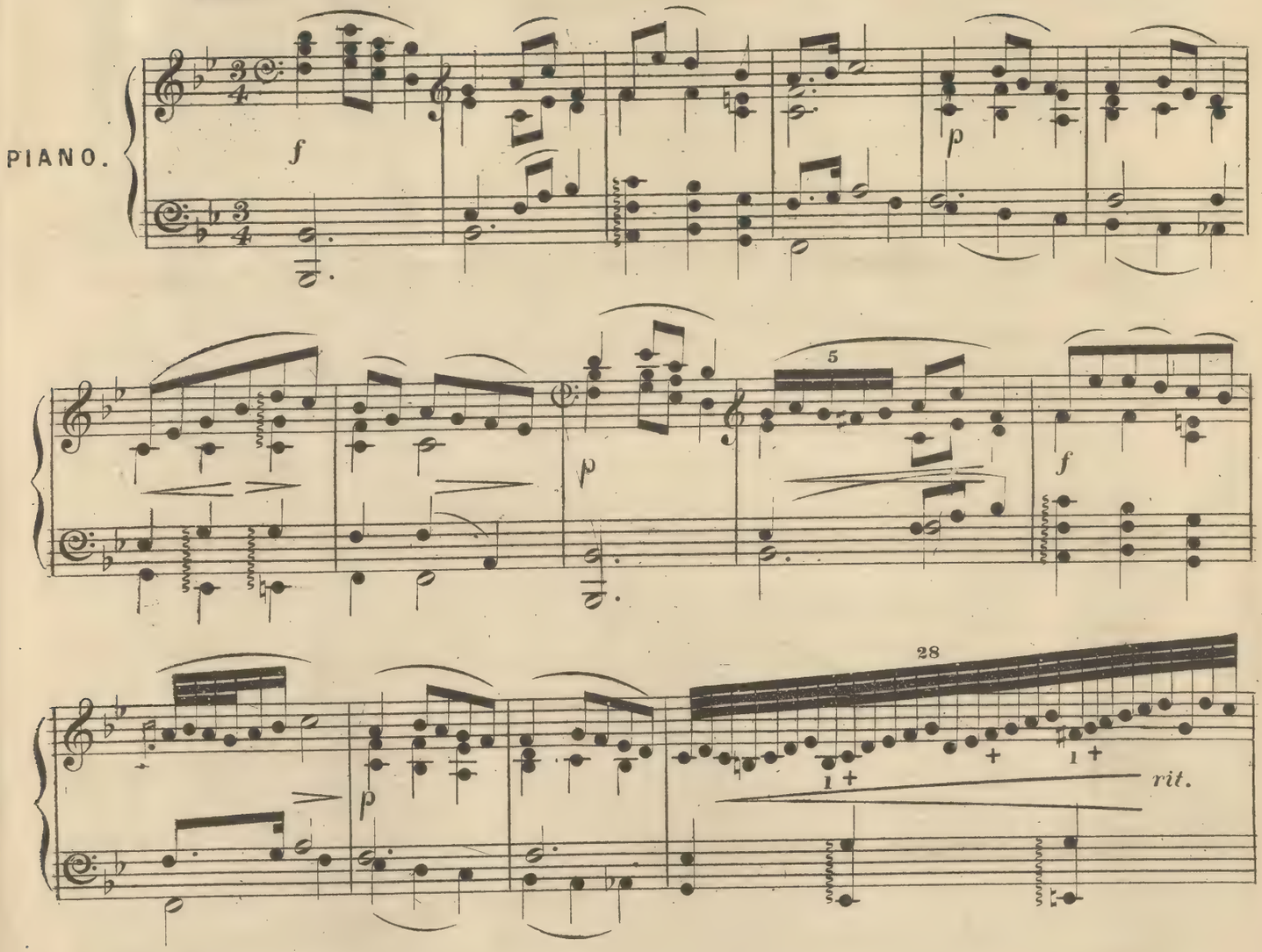

8va
8va


8va
crescendo
fPed.
* Ped. *
8va
8va
Ped.
Ped.
8va
8va

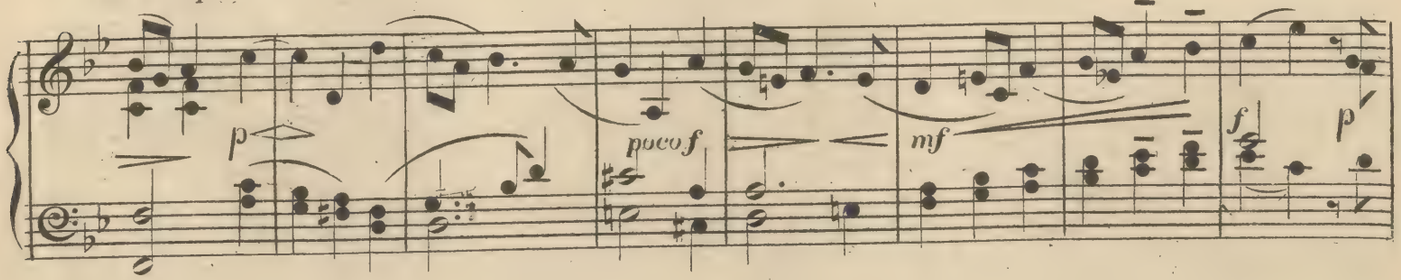
№ 2. SARABANDE.

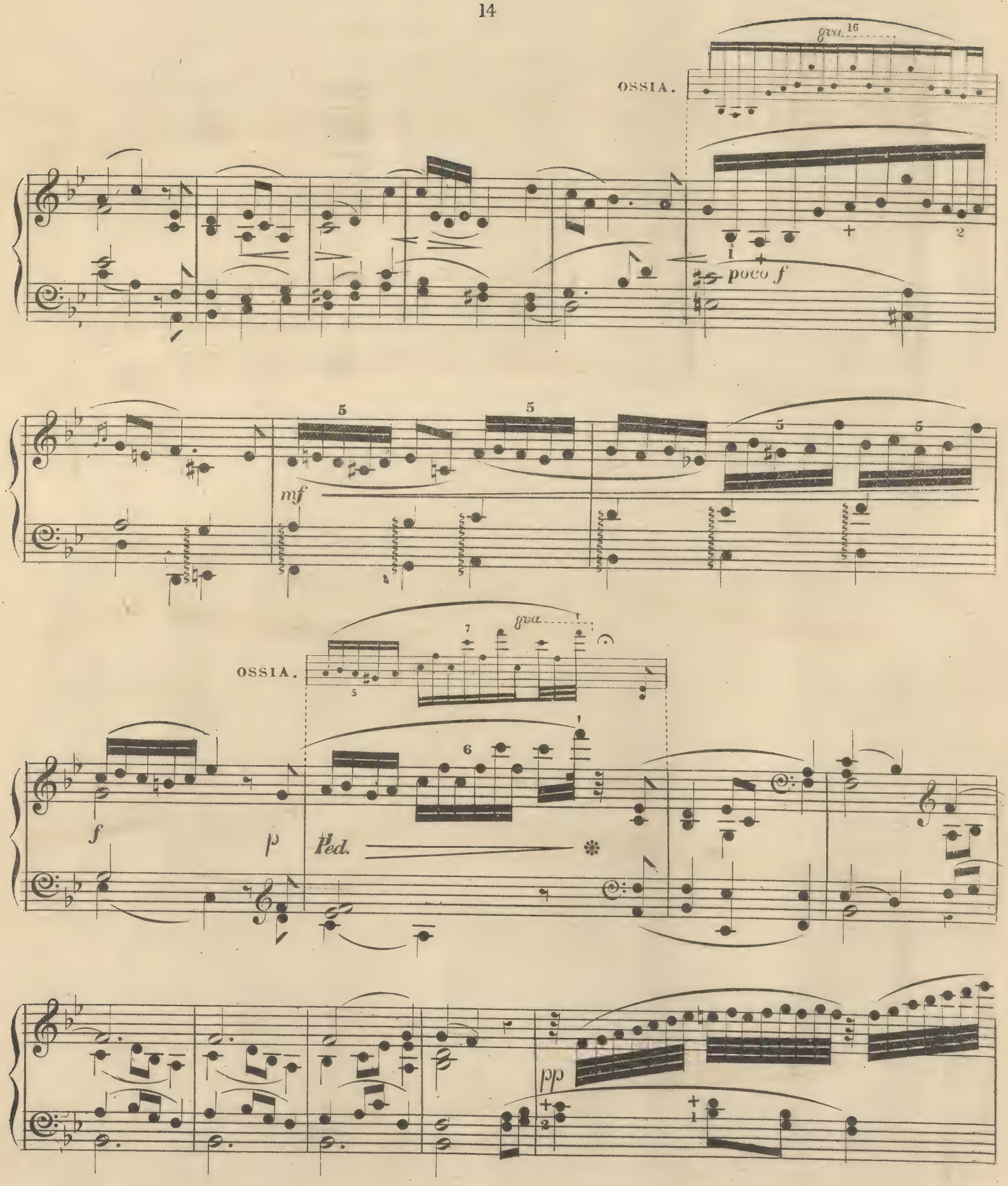
ADAGIO. ♩= 104.

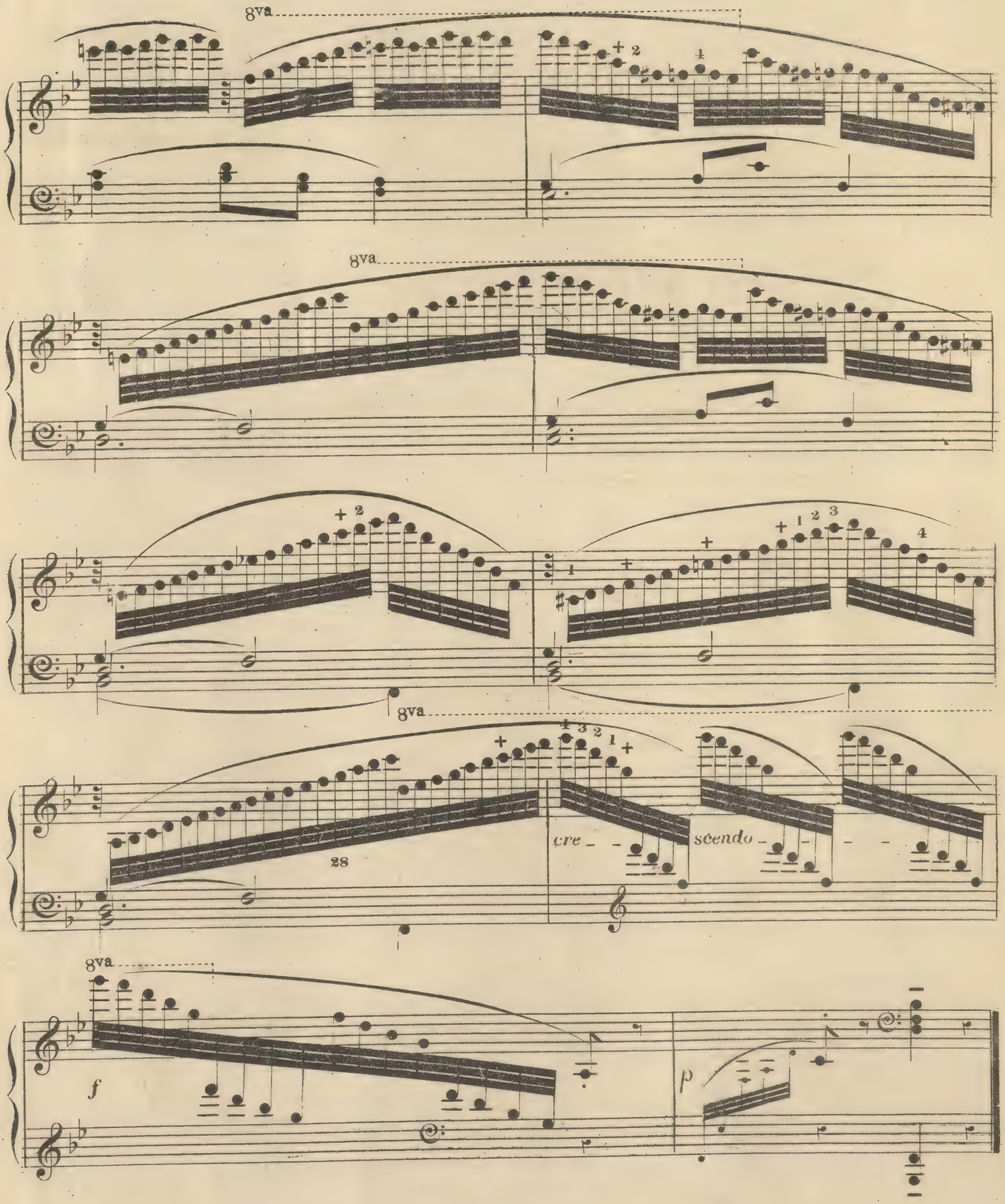
J. RAFF. Op. 204.



a tempo.




OSSIA.
8va
poco f
mf
OSSIA.
8va
f
p
Ped.
pp


8va
8va
8va
28
cre - - scendo - - - -
8va
f
p

№ 3. RIGAUDON.

J. RAFF. Op. 204.

ALLEGRO. ♩= 110.

PIANO.

mf

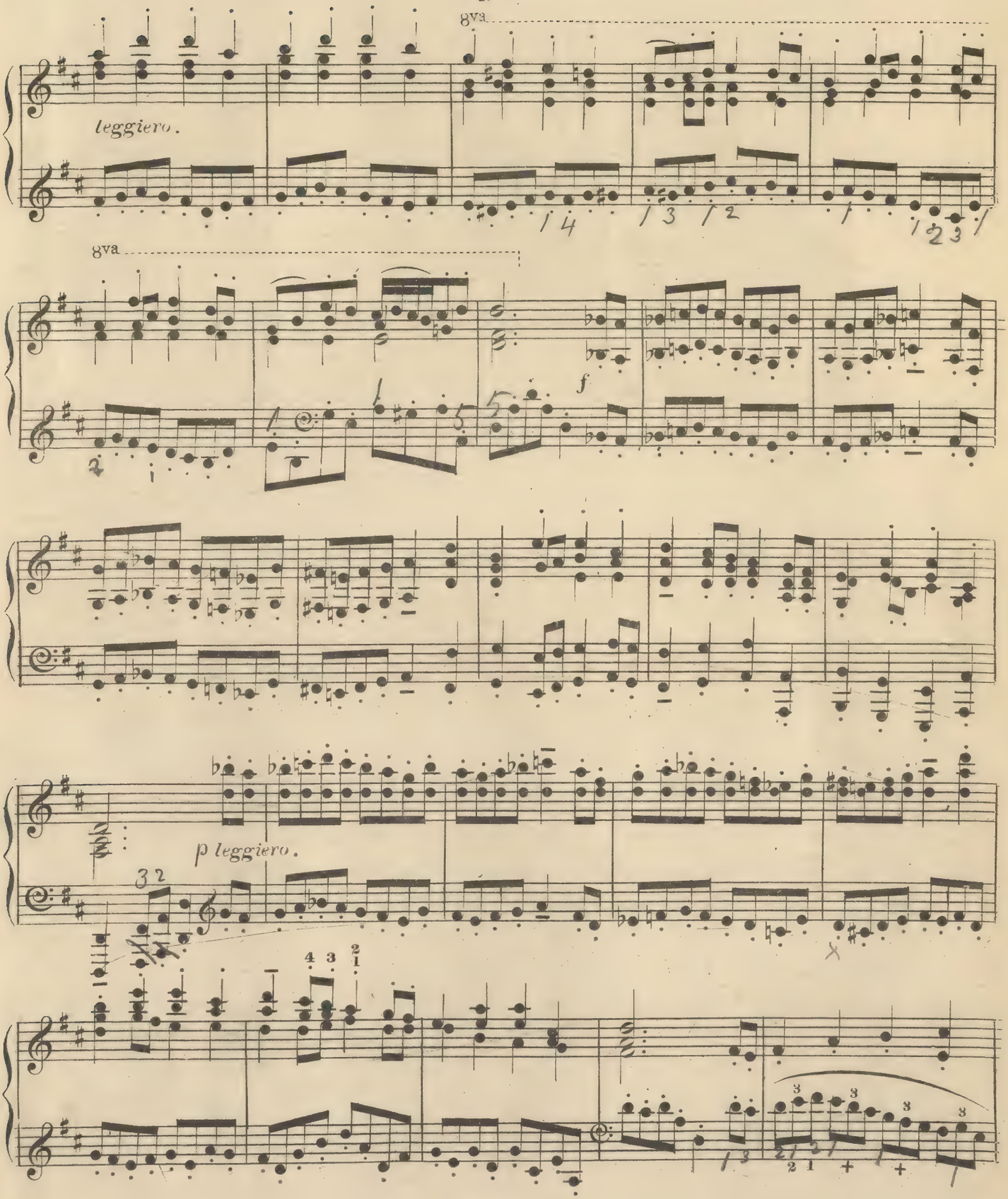
p leggiero.

8va

gva

f

p


8va
leggiero.
8va
f
p leggiero.

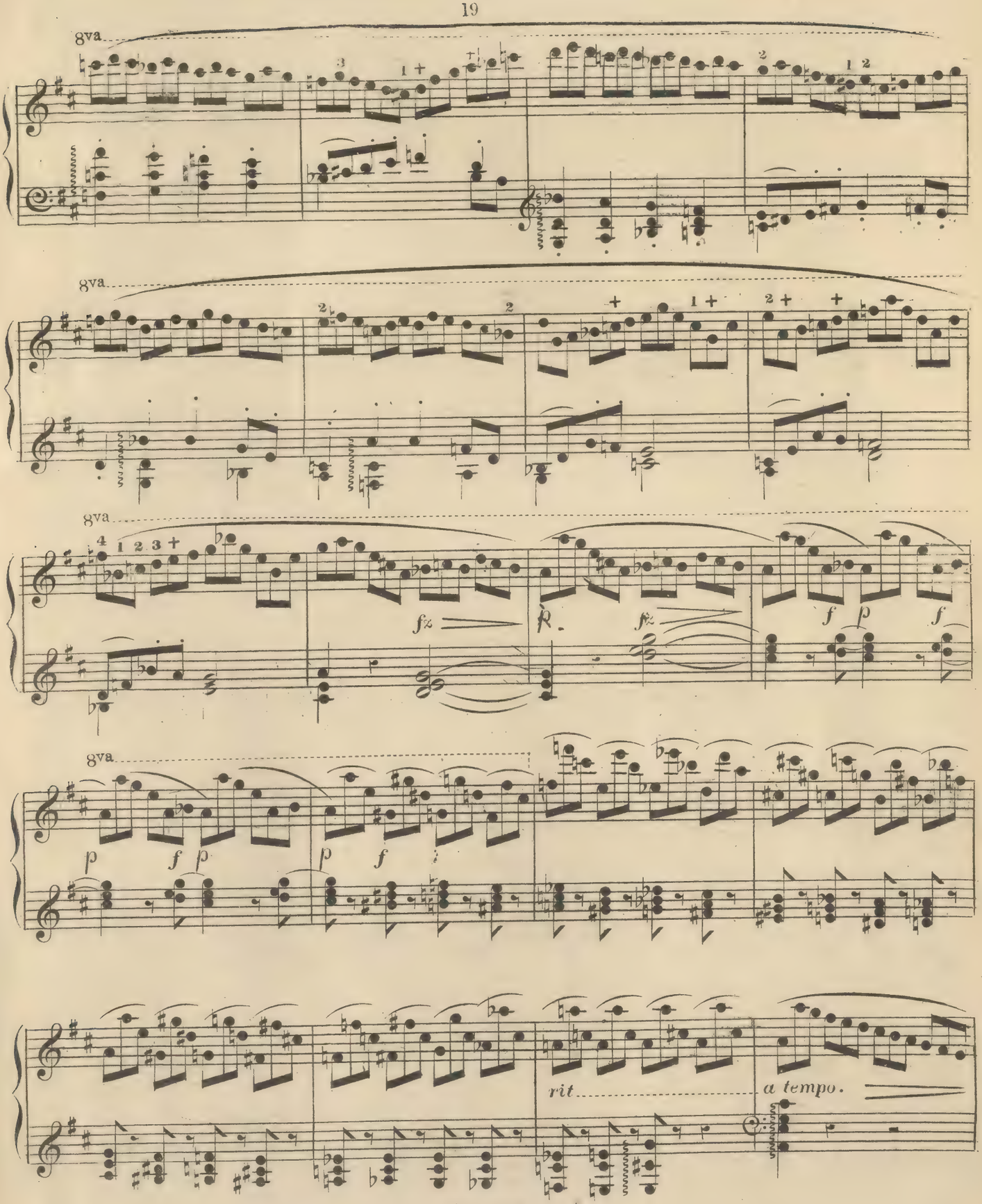
f

p leggiero.

8va

8va

8va


8va
8va
8va
8va
fz
fz
f
p
f
p
f
p
f
p
f
rit
a tempo.

mf

f

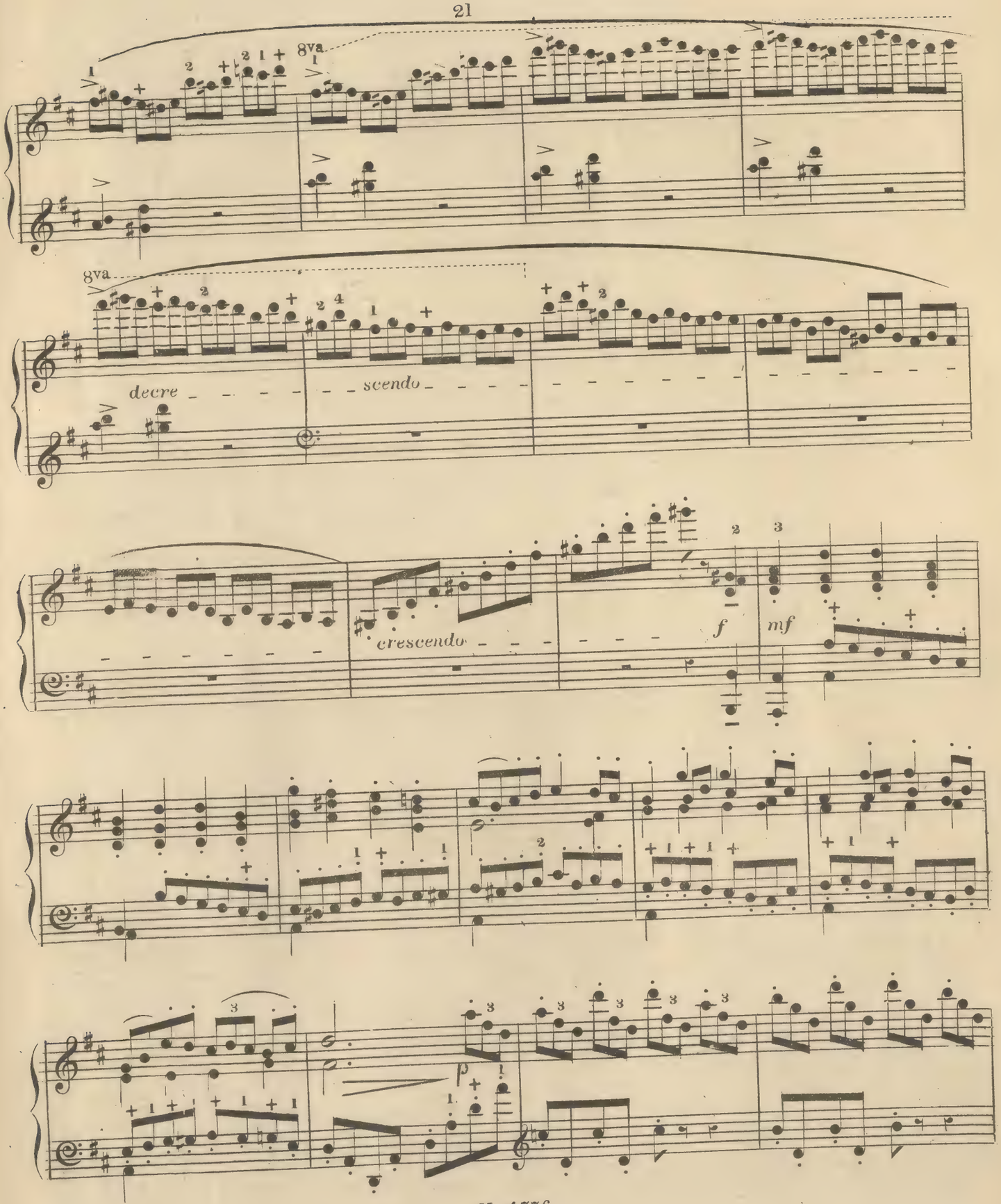
f

f

leggiero.

p

f


8va
8va
decre
scendo
crescendo
f
mf

dolce sempre.

Ped. * Ped. * Ped. * Ped. *

8va

ffz

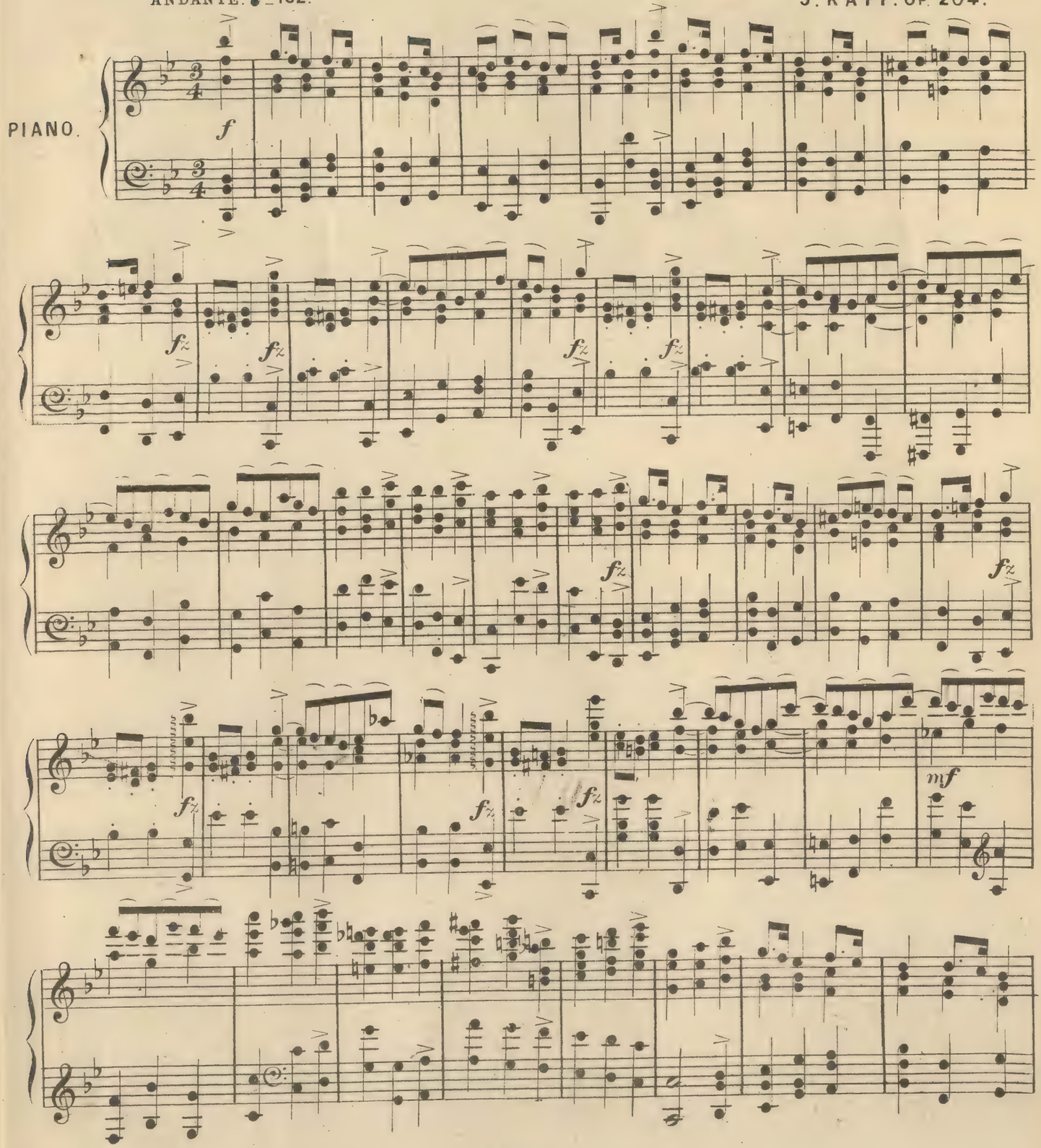
f

№ 4. MENUET.

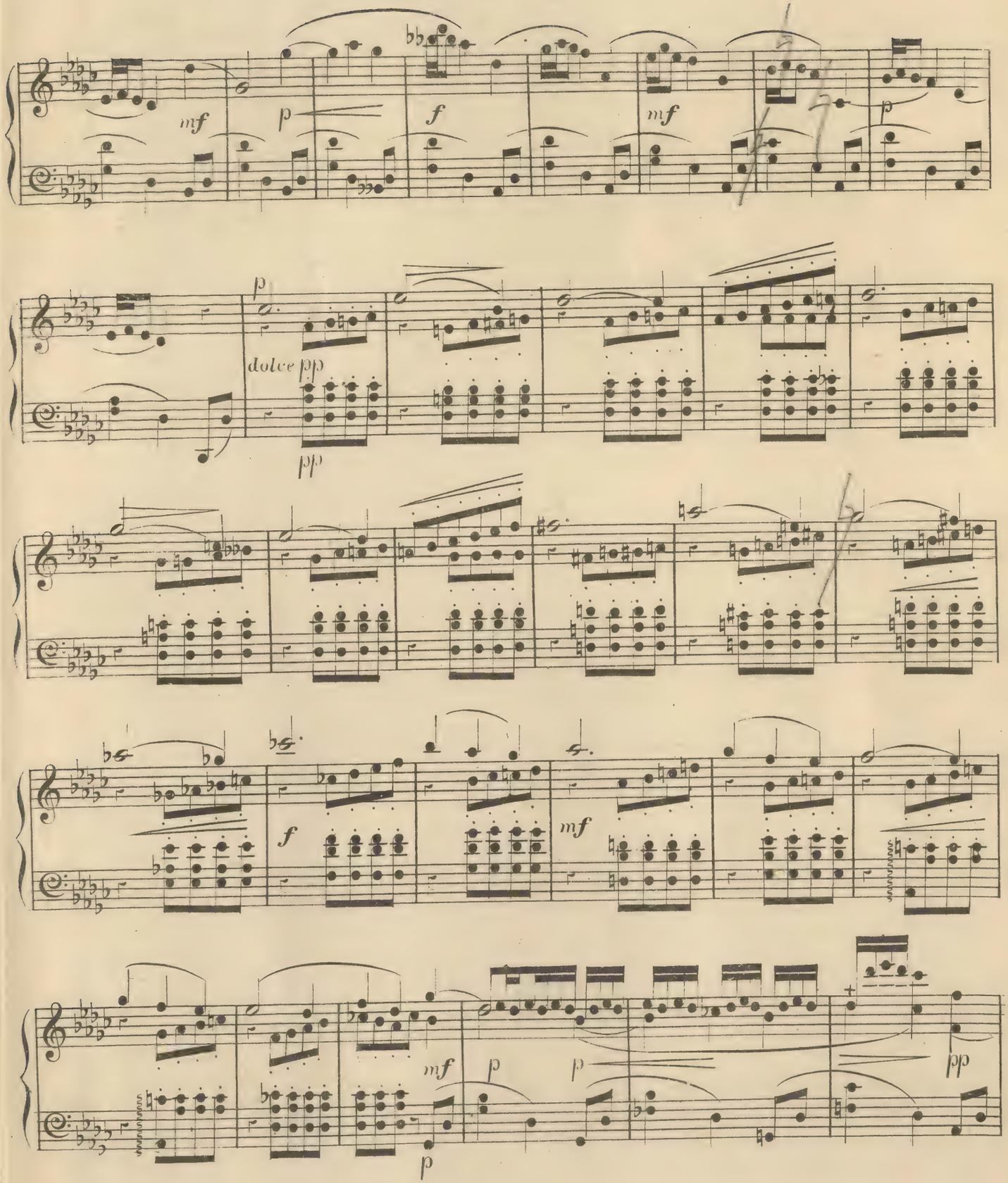
ANDANTE. ♩=132.

J. RAFF. Op. 204.

PIANO.



piano ed egualmente sempre il Basso.


mf
p
f
mf
p
p
dolce pp
pp
f
mf
mf
p
p
pp
p

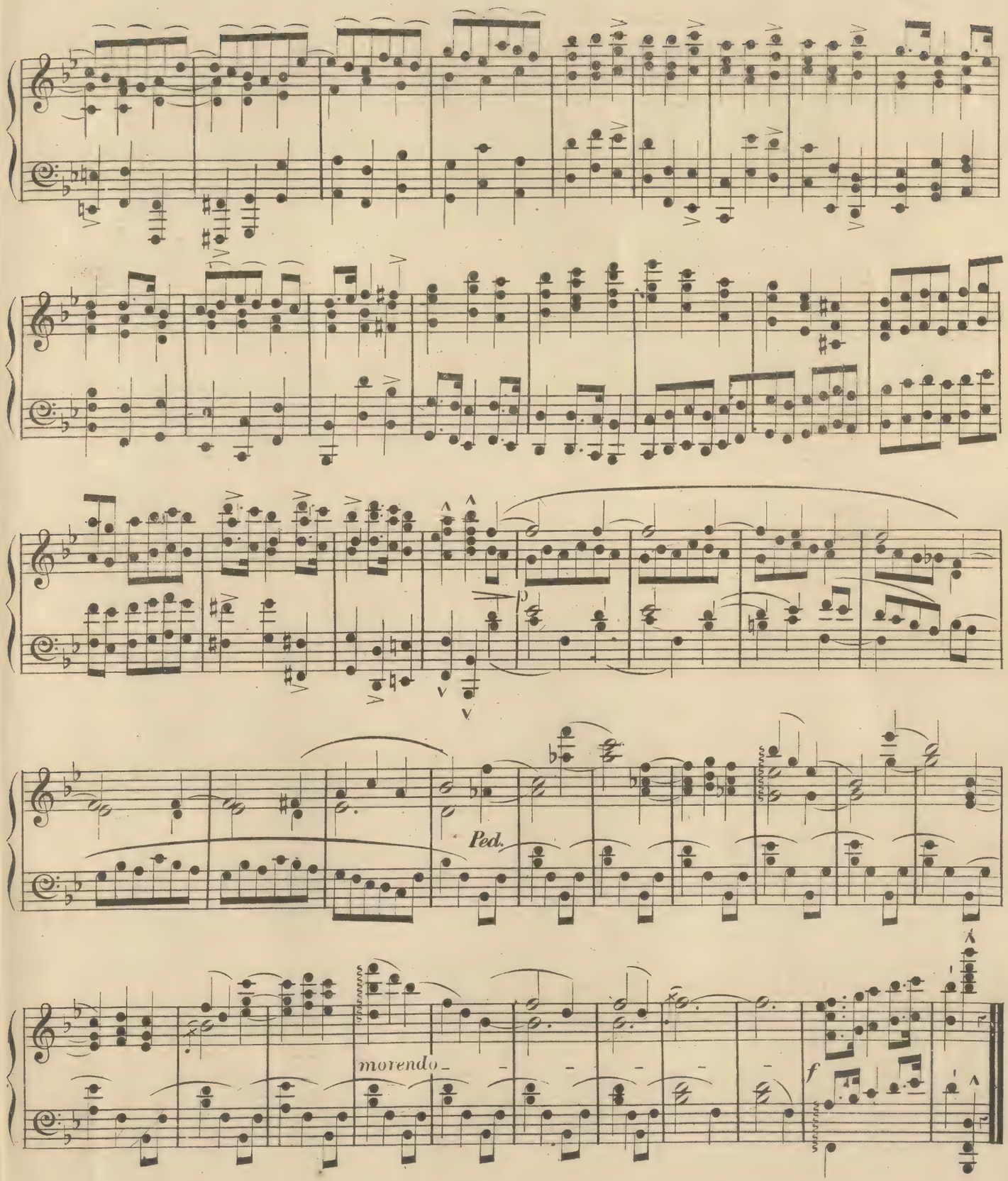
mf p p pp p crescendo

f mf

p p pp p

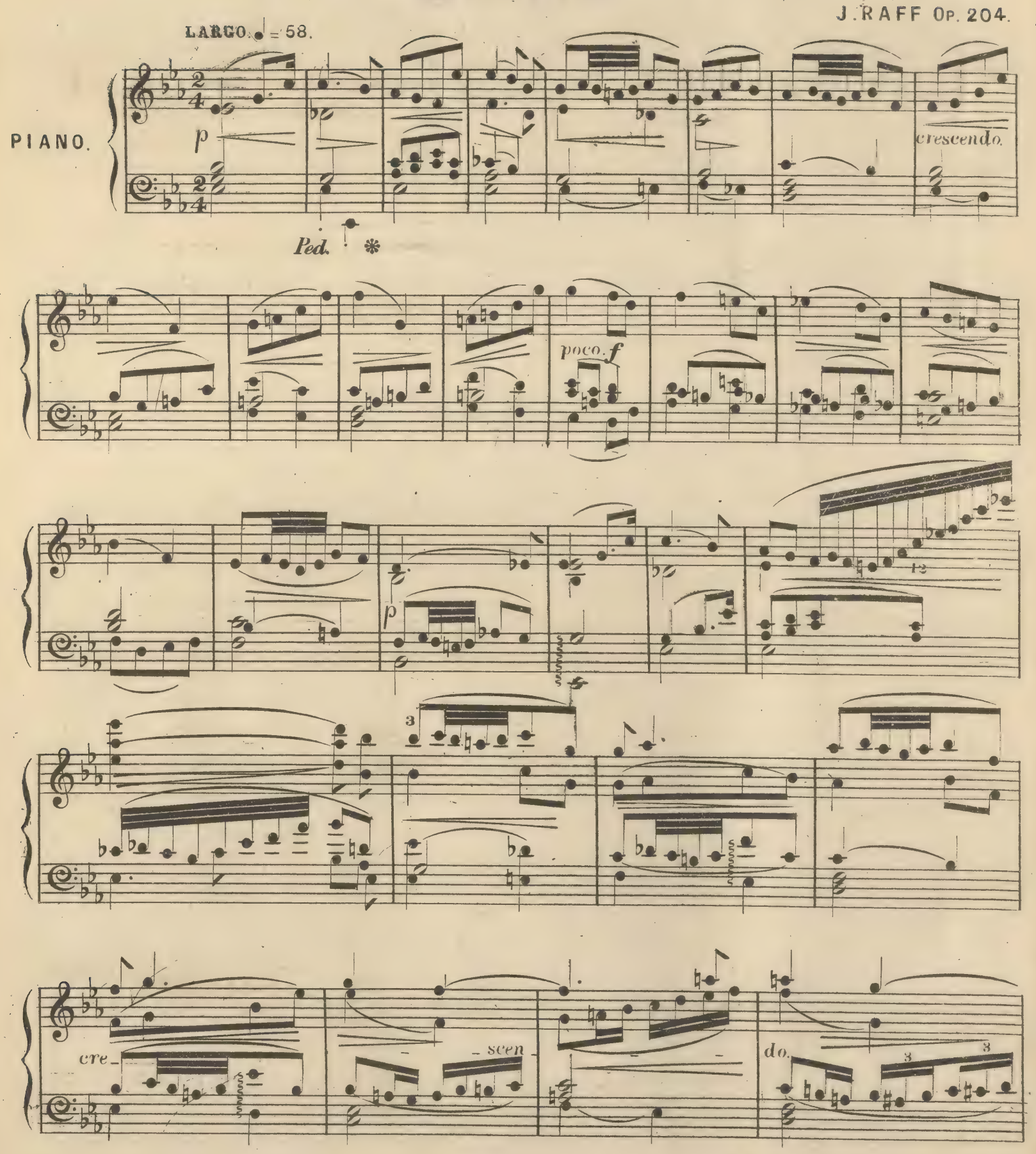
p p pp mf f

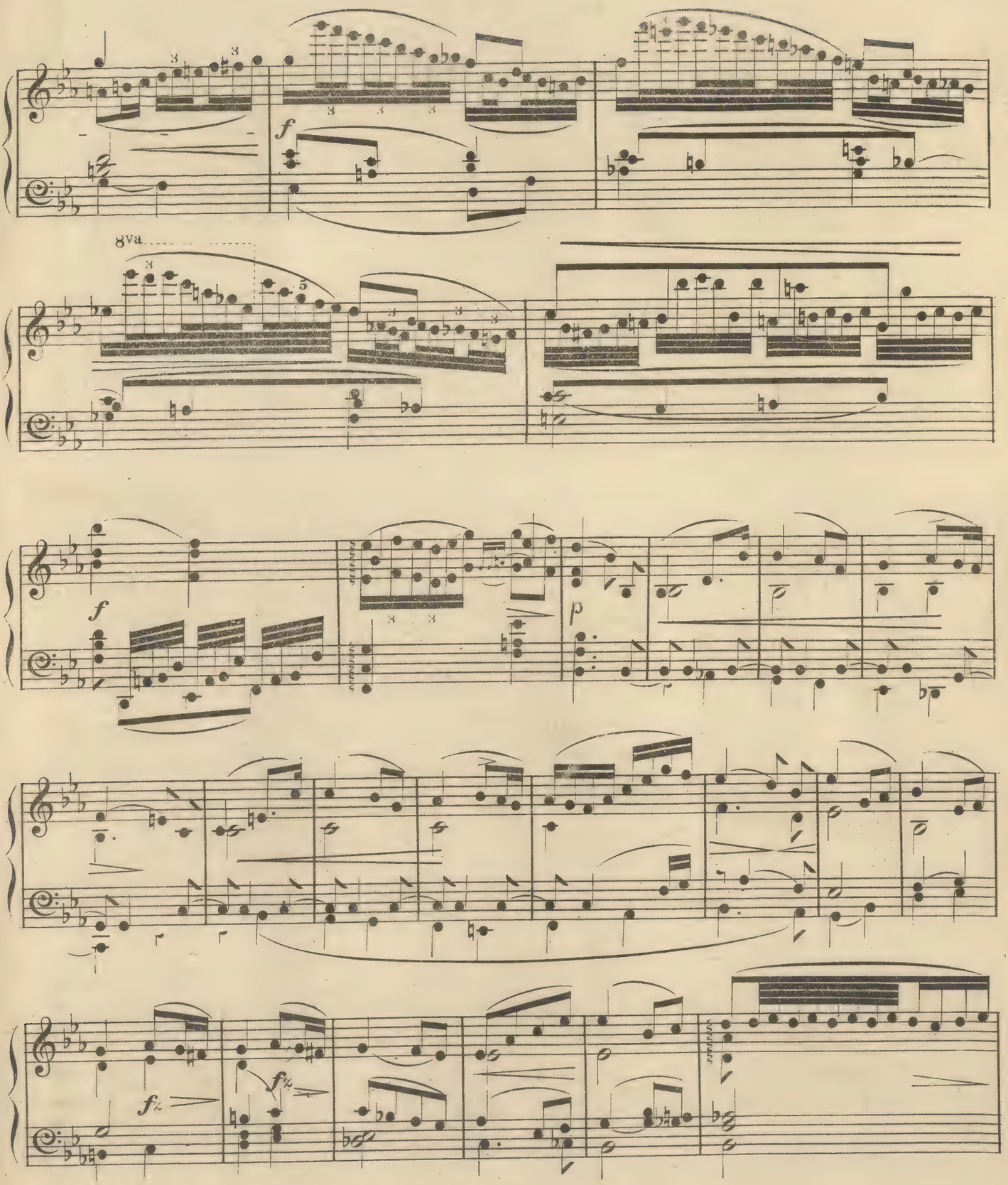
fz fz fz fz


Ped.
morendo
f

No. 5. AIR.

J. RAFF Op. 204.




8va

cre_ _ _ _scendo. _ _

f

crescen

_do_

f

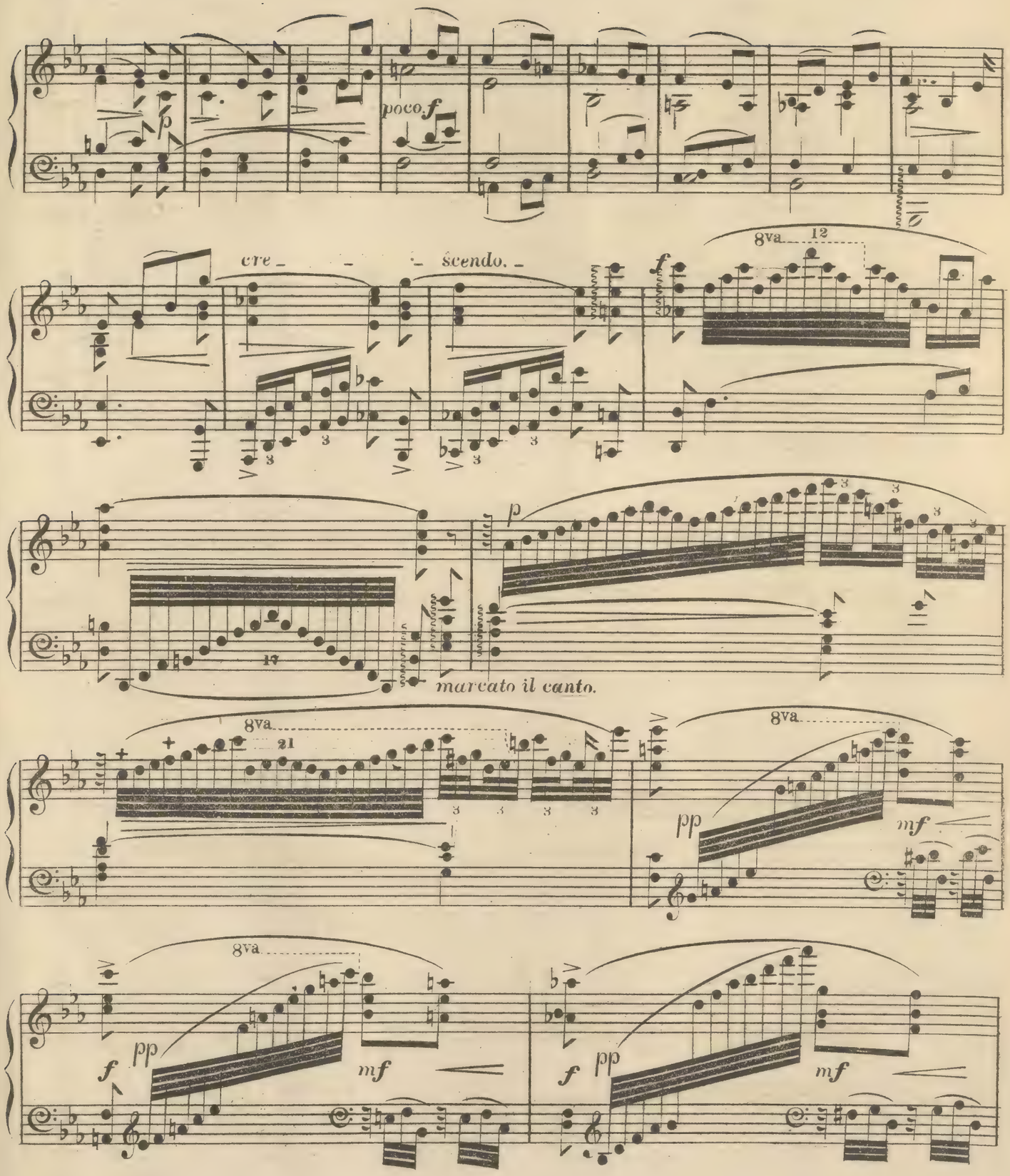
ff

18

15

12

p


poco f
cre - - scendo.
8va
12
17
marcato il canto.
21
pp
mf
f

mf pp 3 f

8va Ped. Ped. p pp 6 12 pp

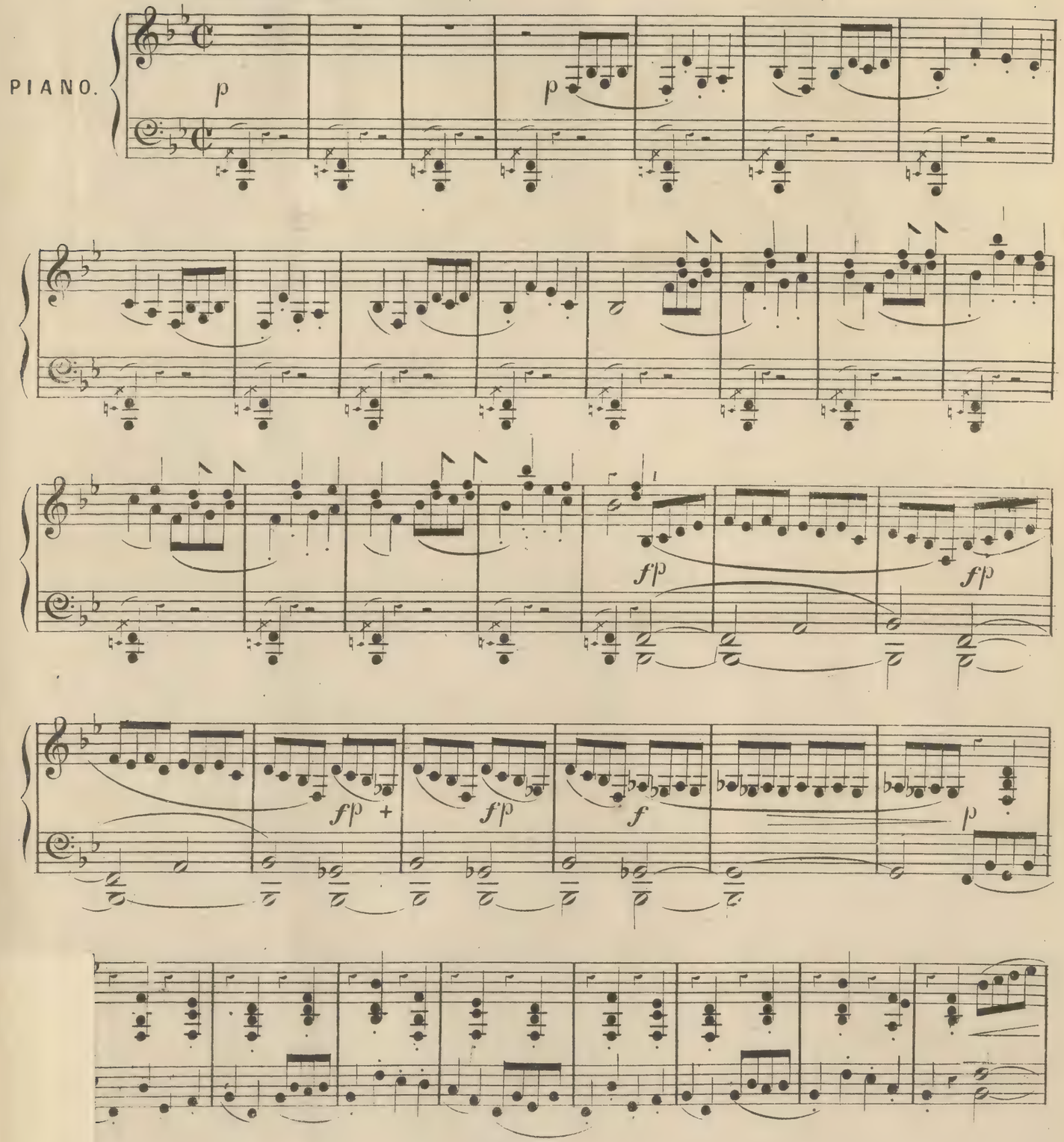
pp 12 12 24 24 24 Ped. 24

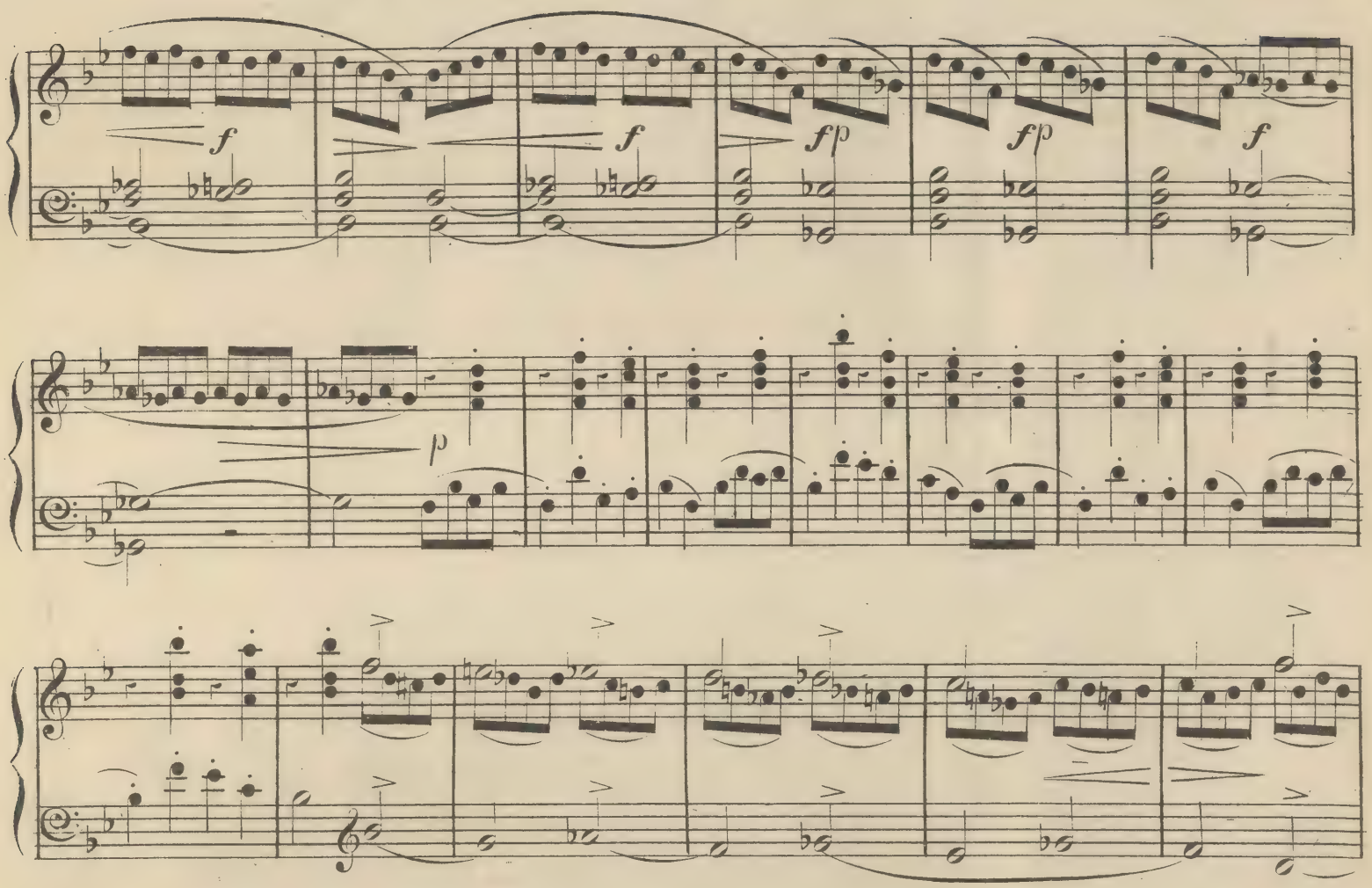
8va 8va Ped.

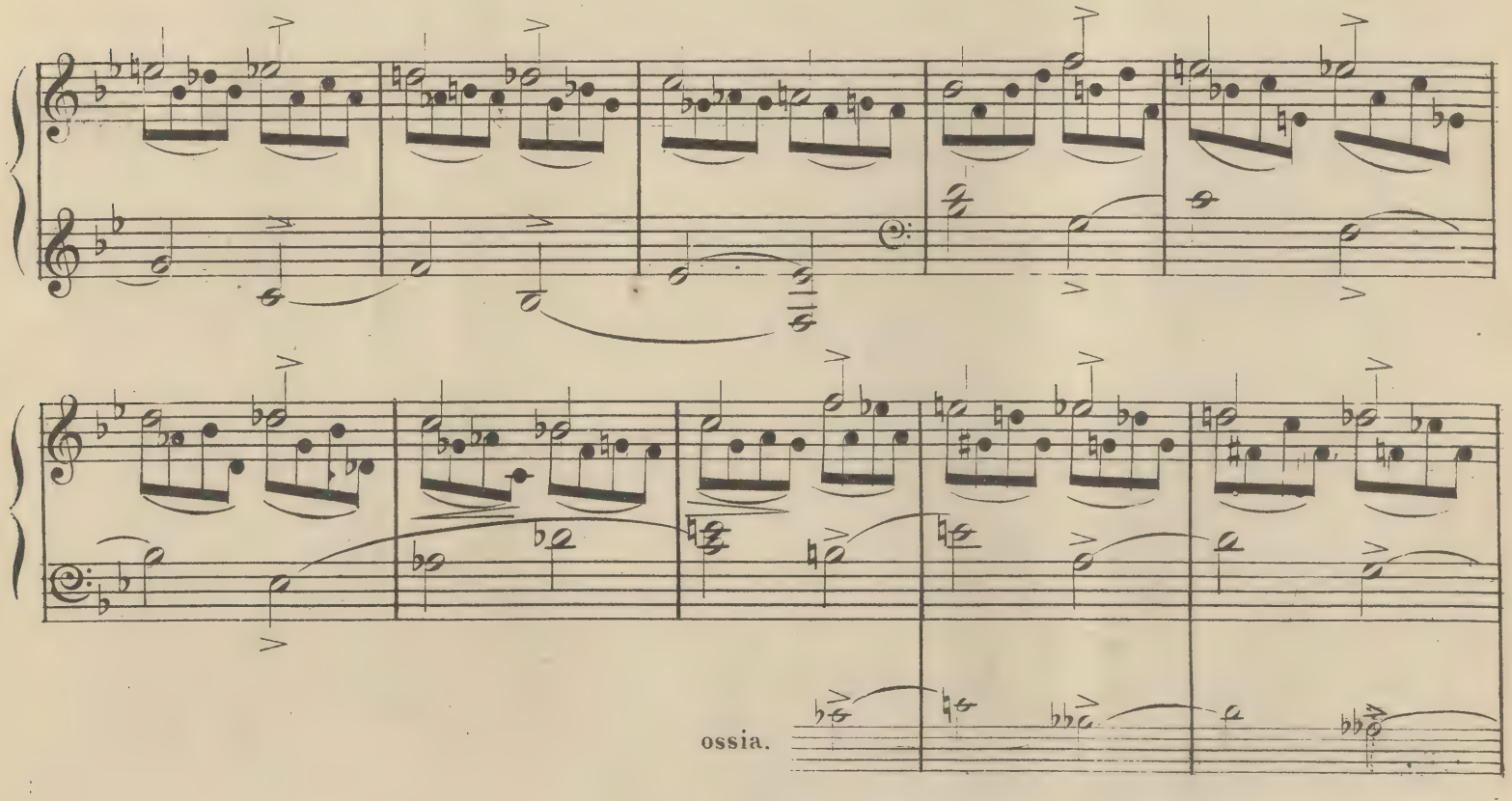
№ 6. TAMBOURIN.

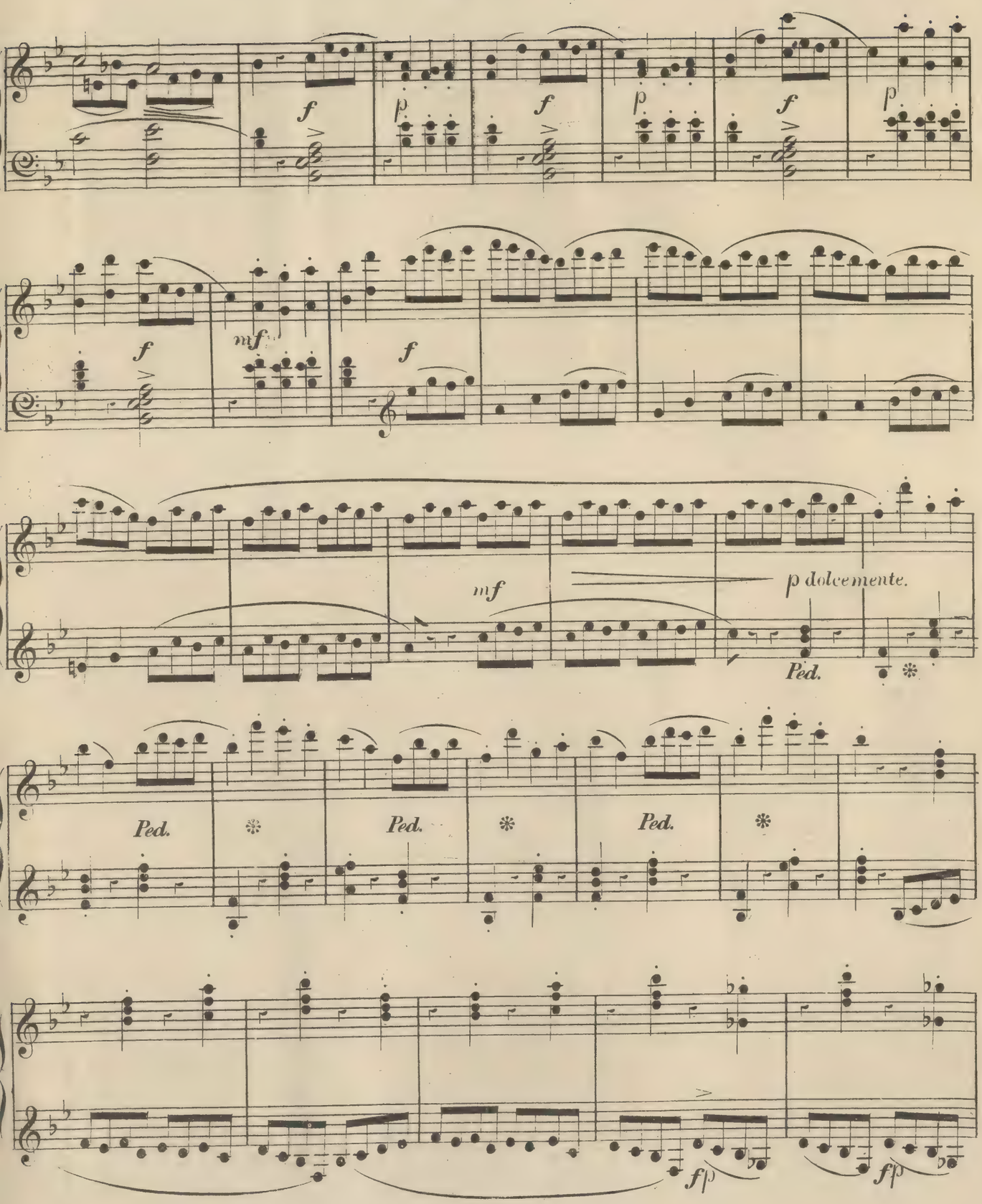
ALLEGRO MOLTO VIVACE ♩ = 152.

J. RAFF. Op. 204.




f
f
fp
fp
f
p


ossia.


f
p
f
p
f
p
f
mf
f
mf
p dolcemente.
Ped.
Ped.
Ped.
Ped.
fp
fp

8va

f

p

8va

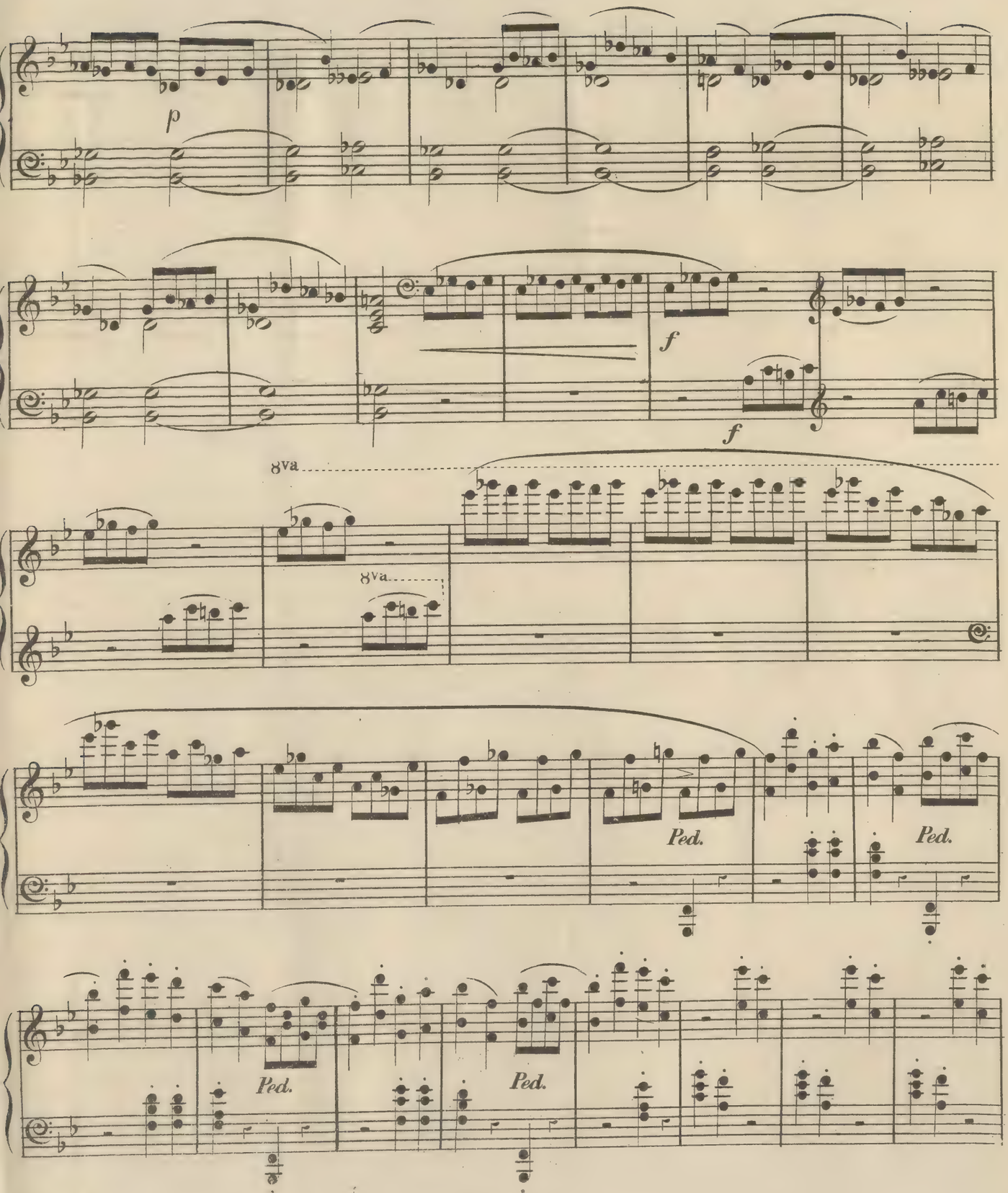
8va

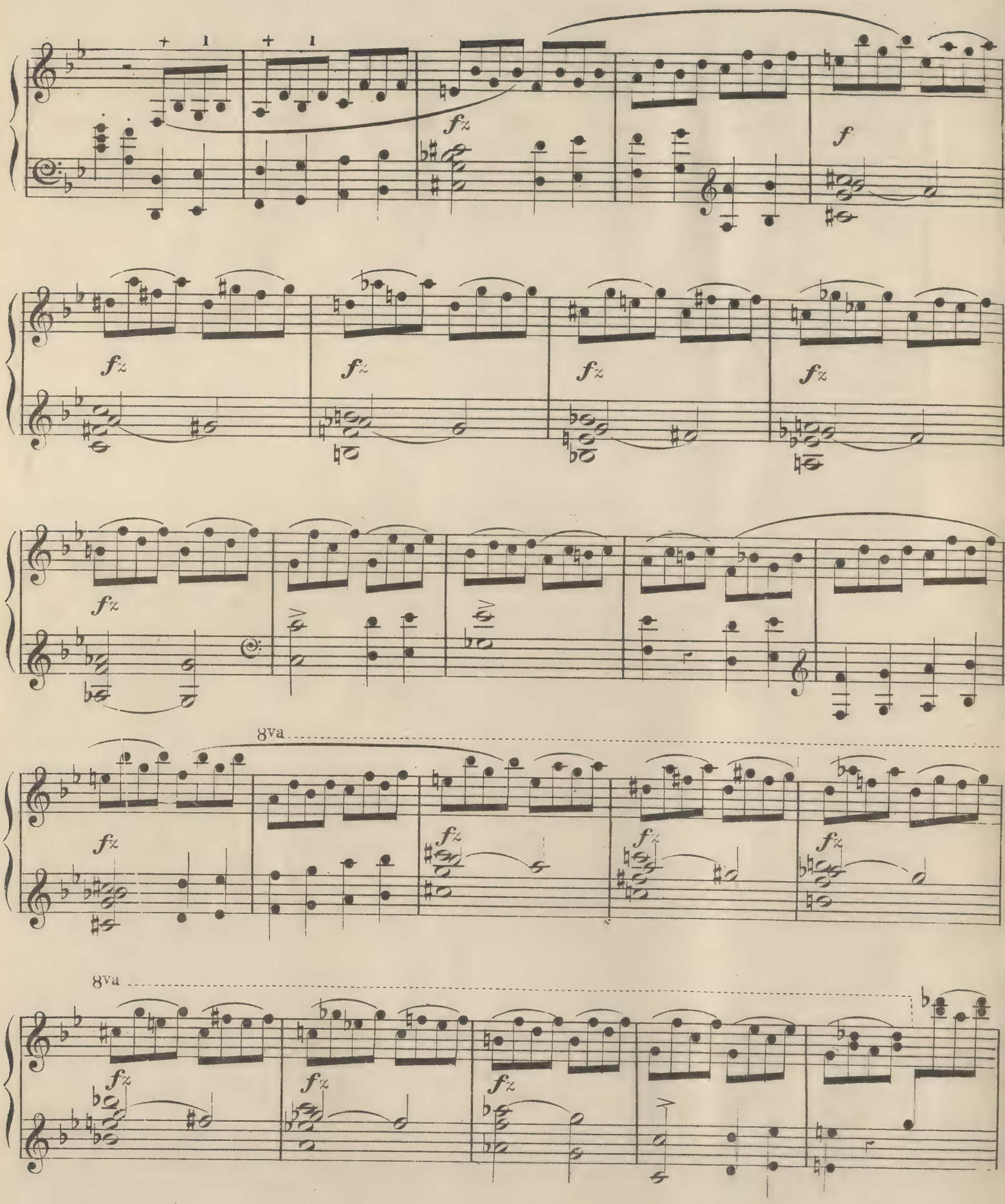
f

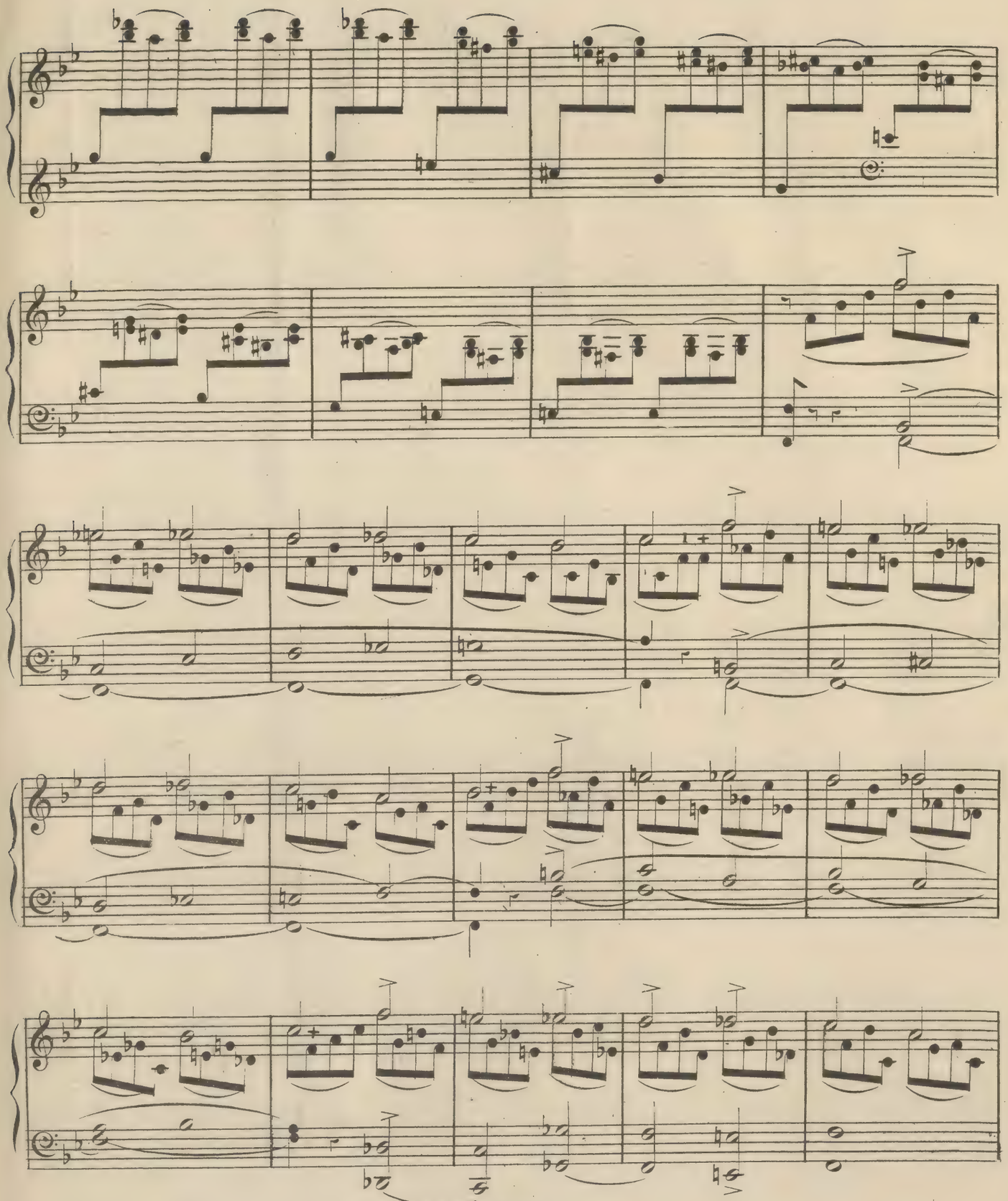
f

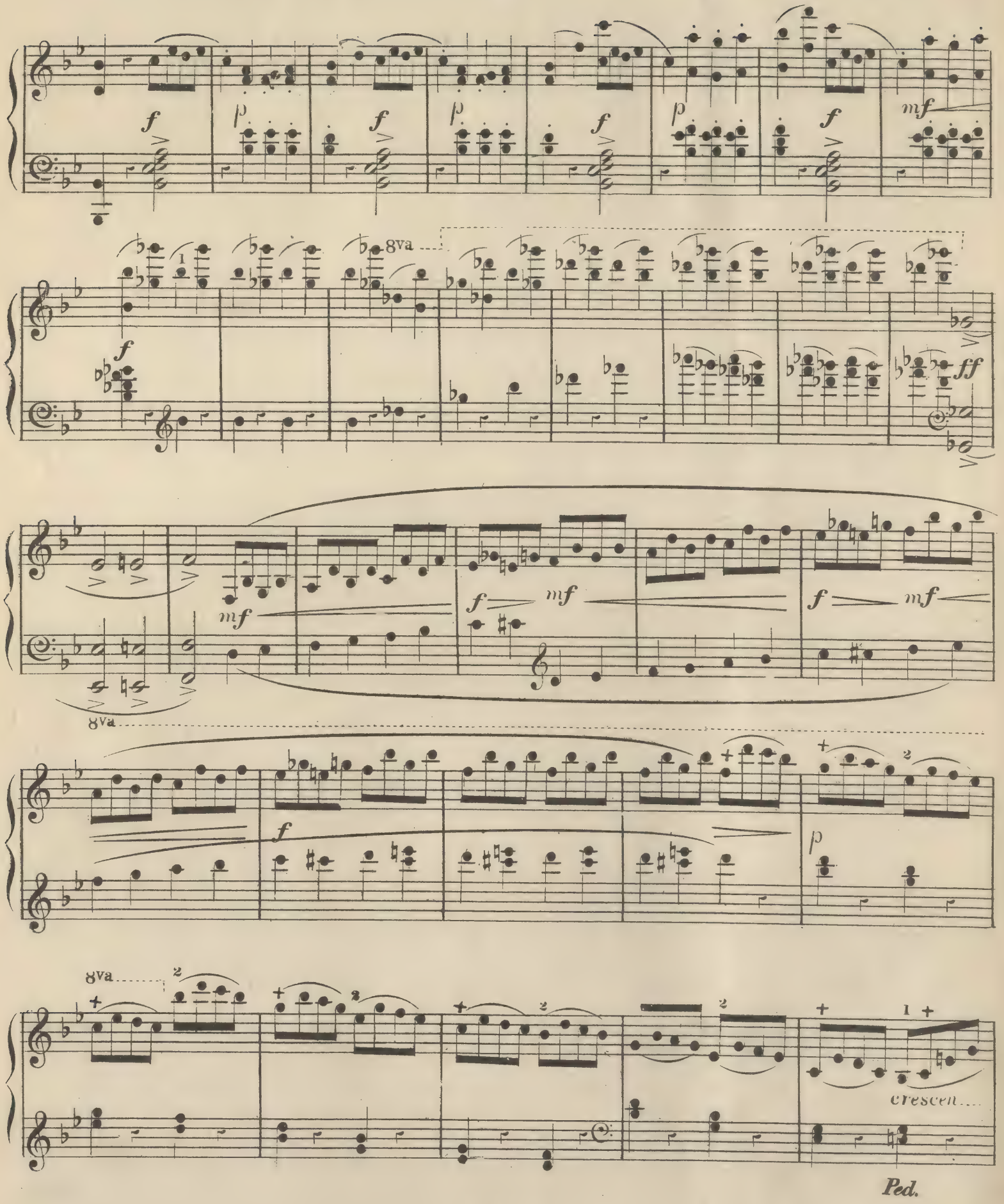
f

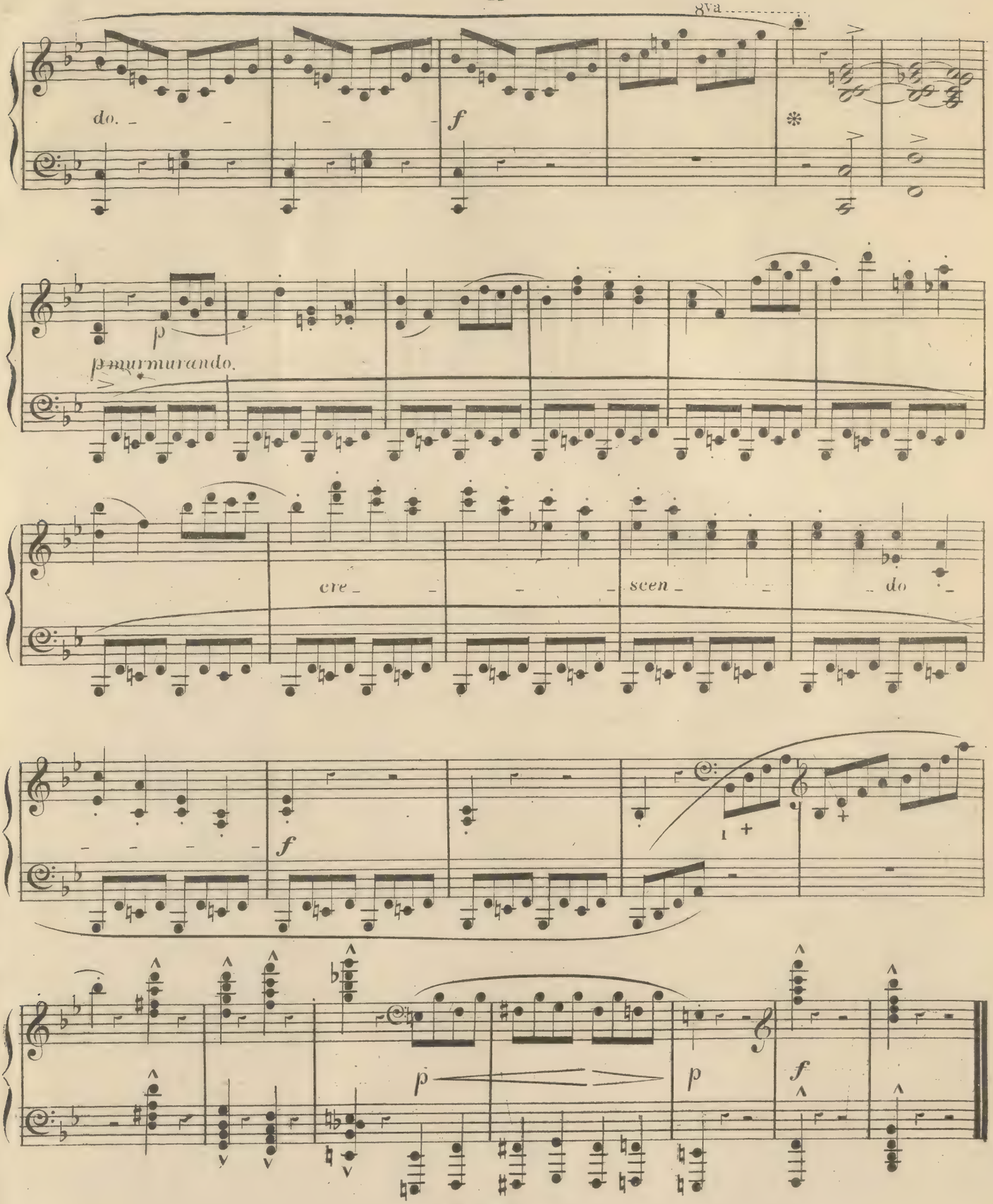
f


p
f
f
8va
8va
Ped.
Ped.
Ped.
Ped.


fz
f
8va
8va




8va
8va
8va
crescen
Ped.


8va
do.
f
p
p murmurando.
cre
scen
do
f
p
p
f

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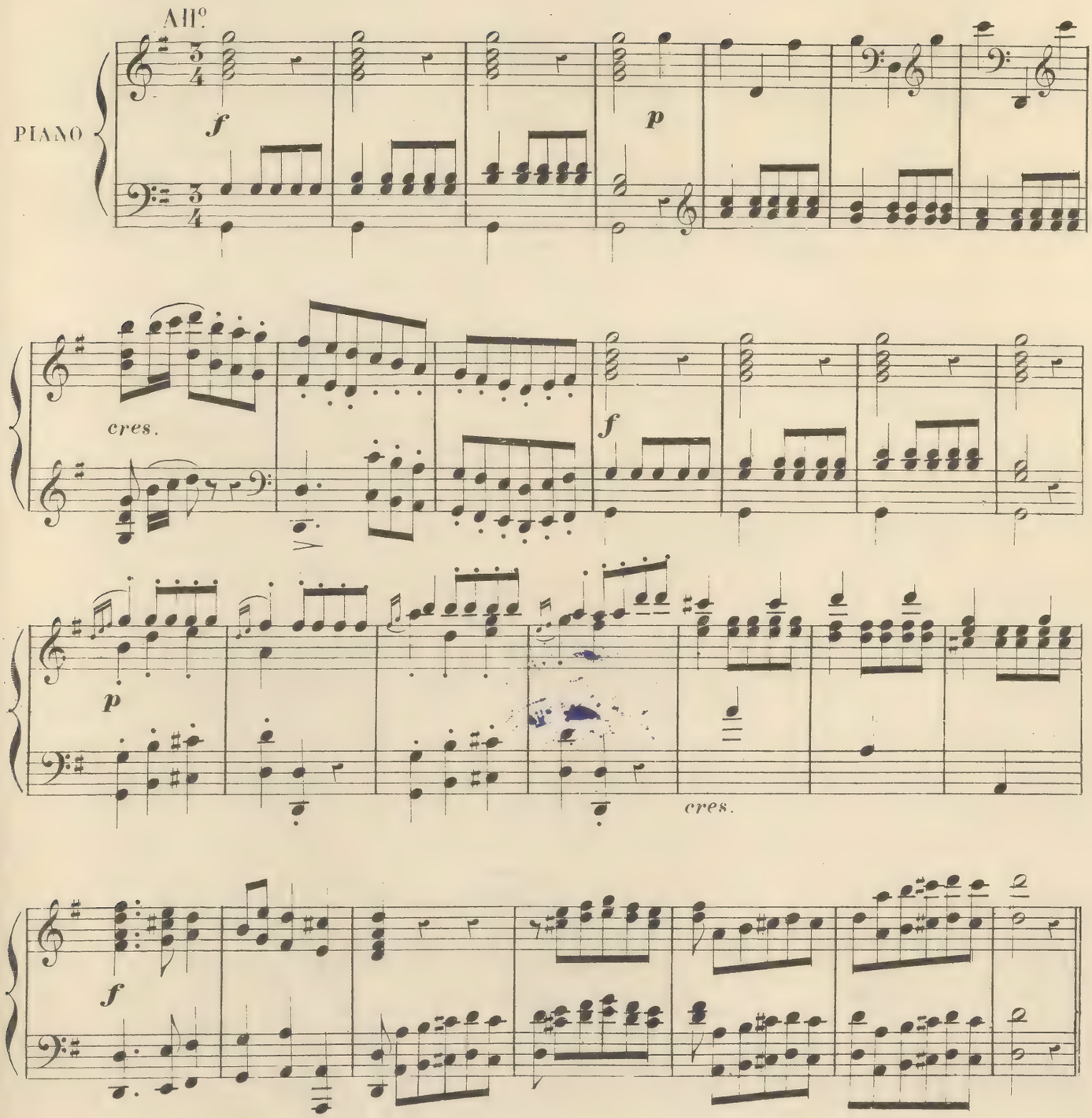

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ff

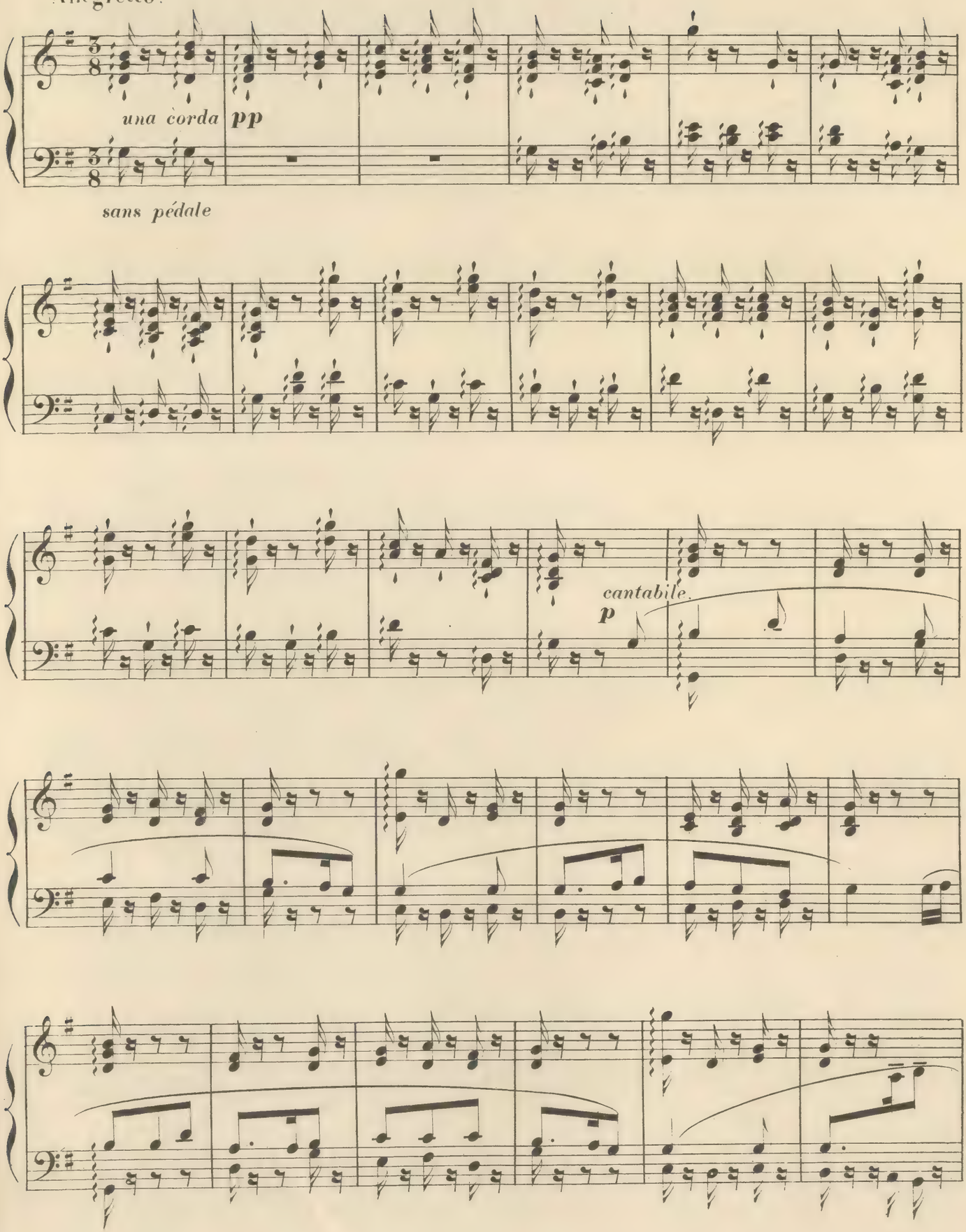
pp

cres.

f

ff

Allegretto.



pp

cres.

dim.

pp

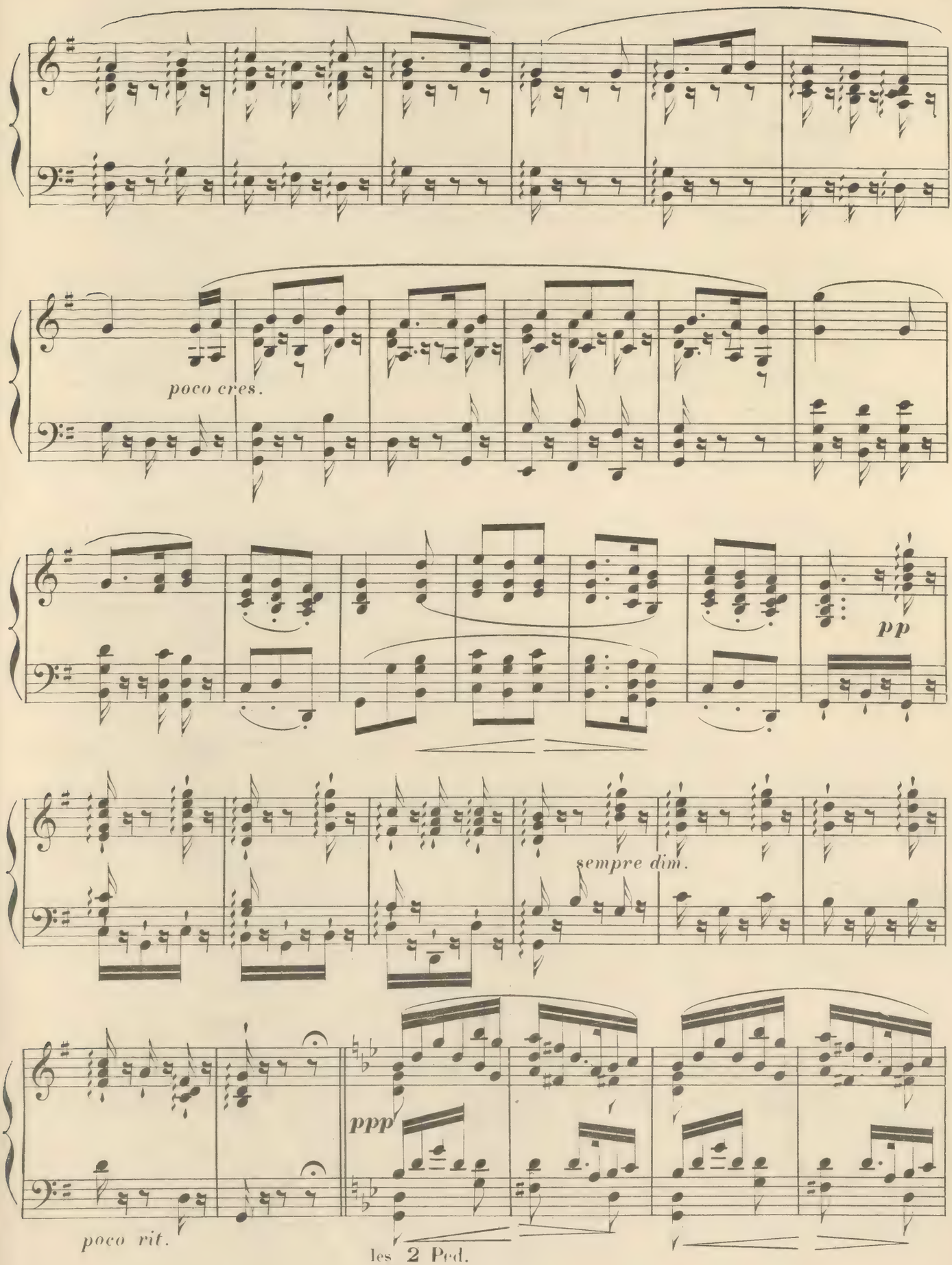
dol.

p

tr

pp

marcato
e cantabile


poco cres.
pp
sempre dim.
ppp
poco rit.
les 2 Ped.

molto

espressivo è marcato.

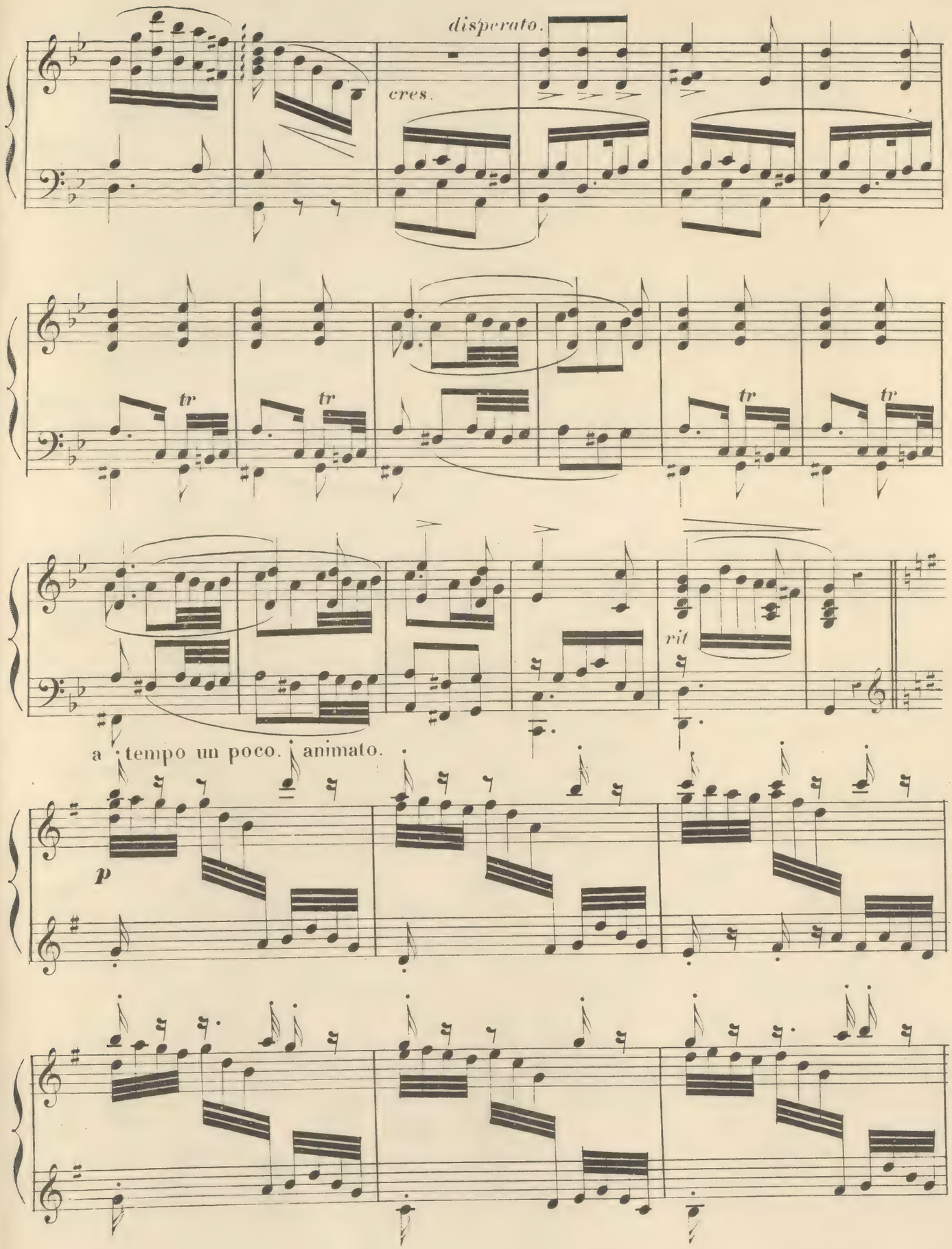
marcato.

tr tr

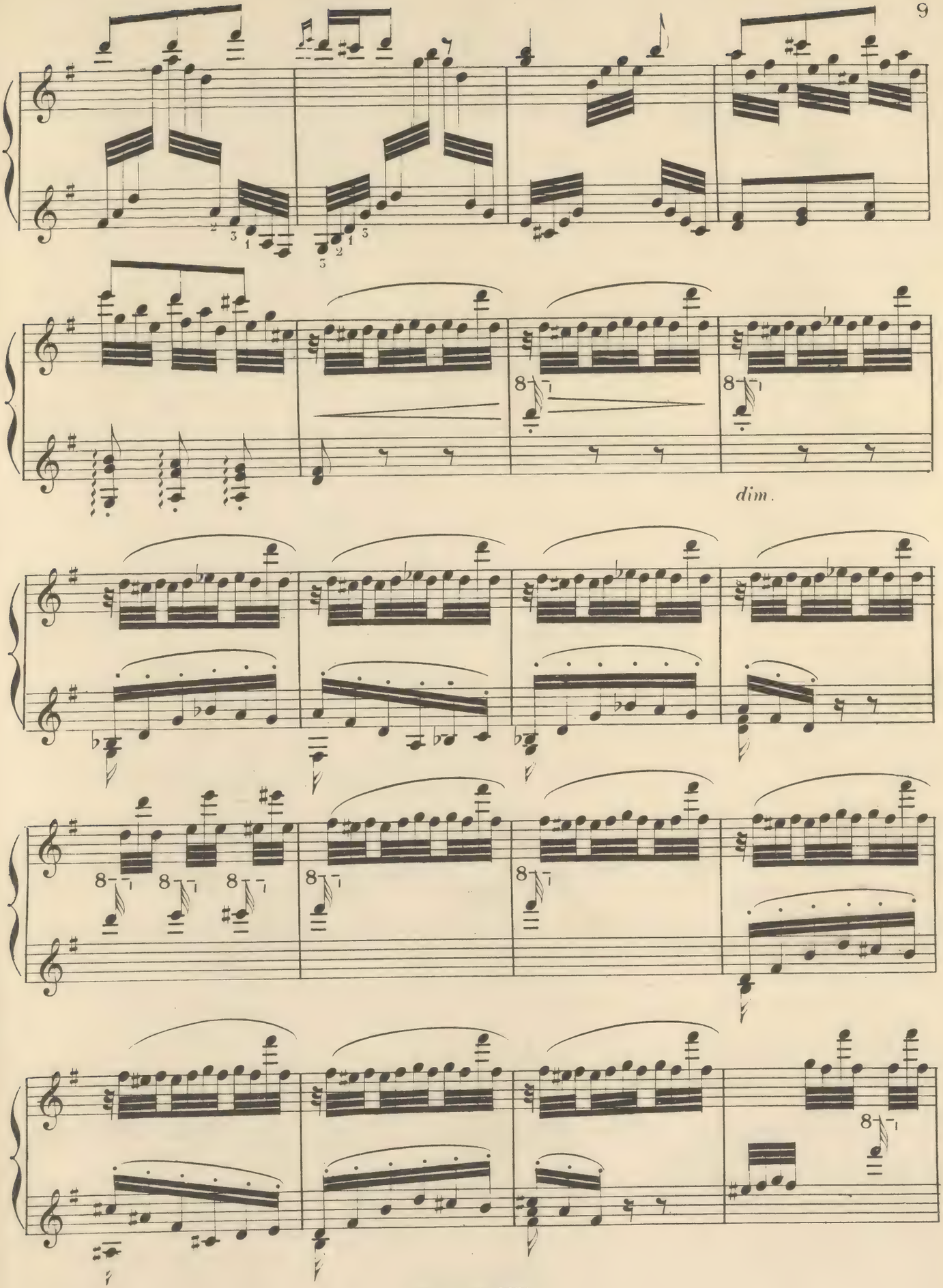
G.

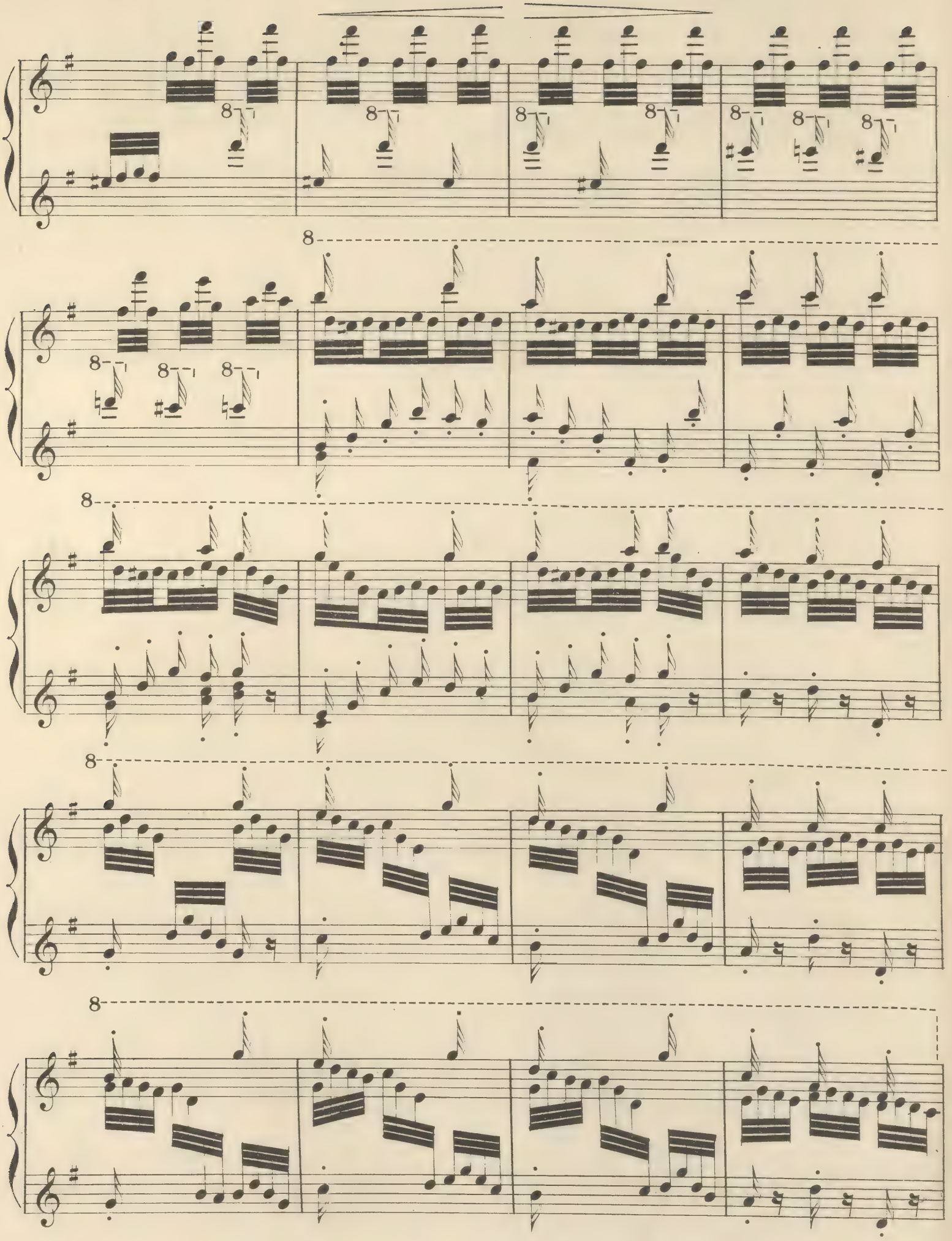
tr tr

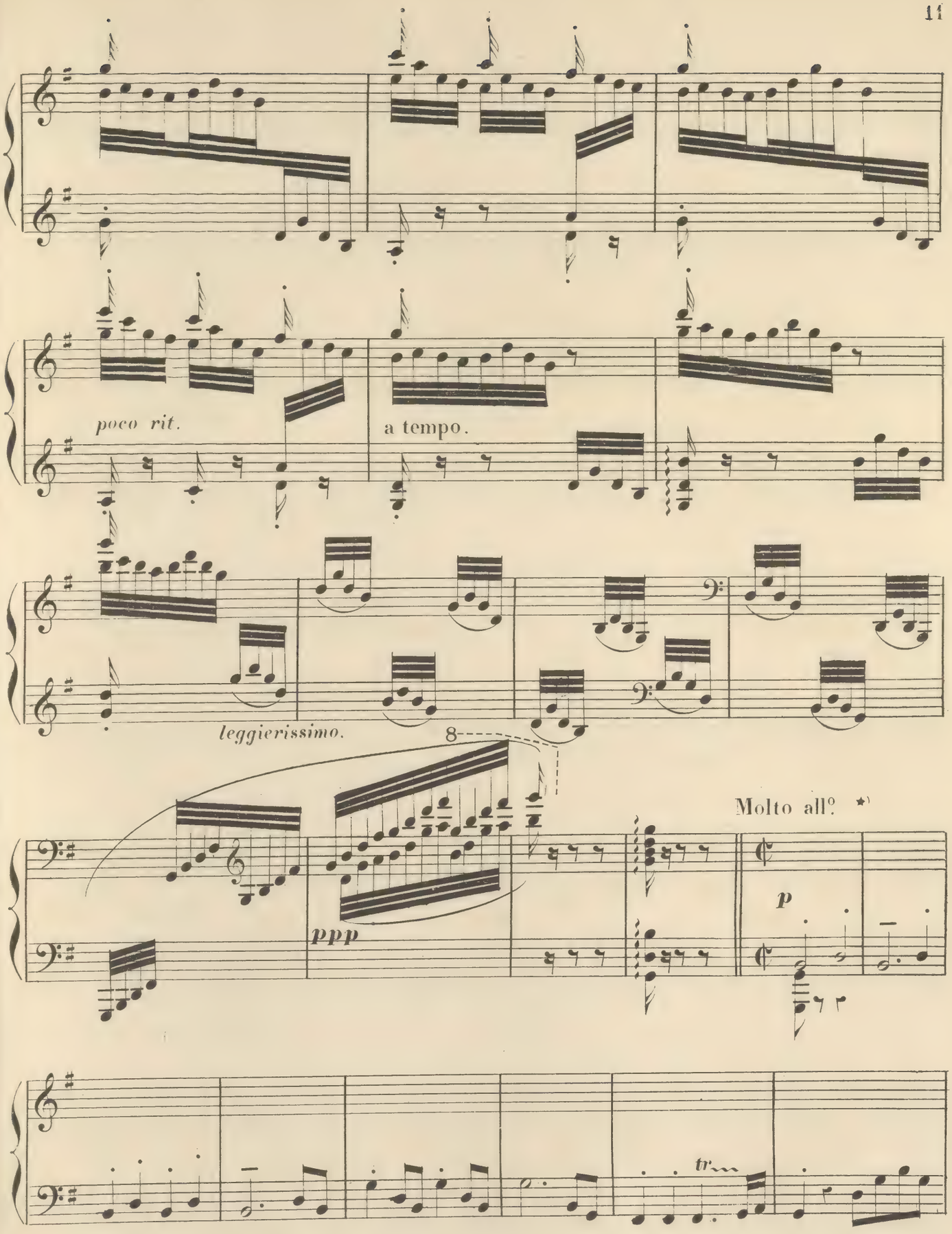
G.


disperato.
cres.
tr
tr
tr
tr
rit
a tempo un poco animato.
p

cantabile


dim.





(★)
On peut aller de suite à la Coda page 21.

tr

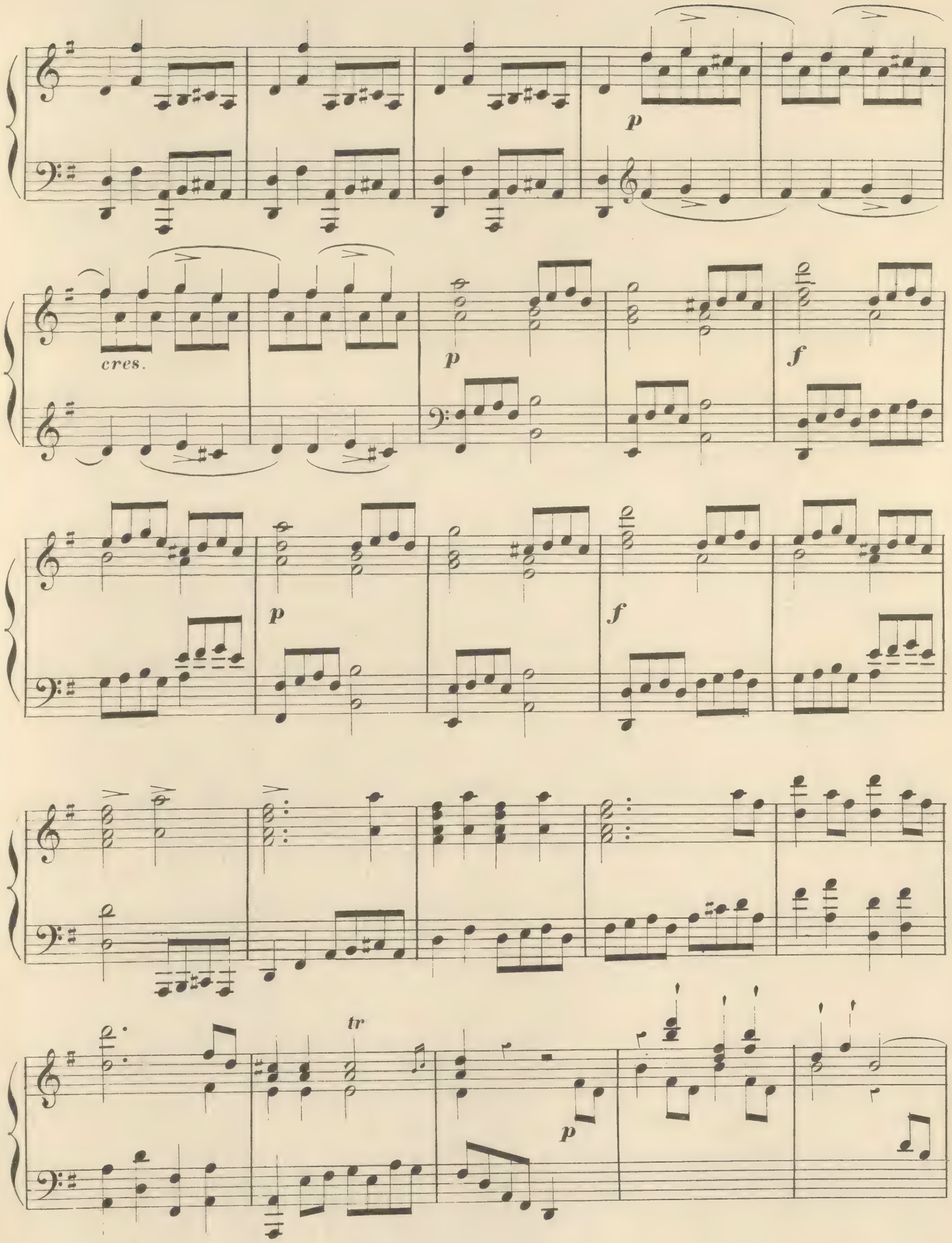
tr

cres.

tr

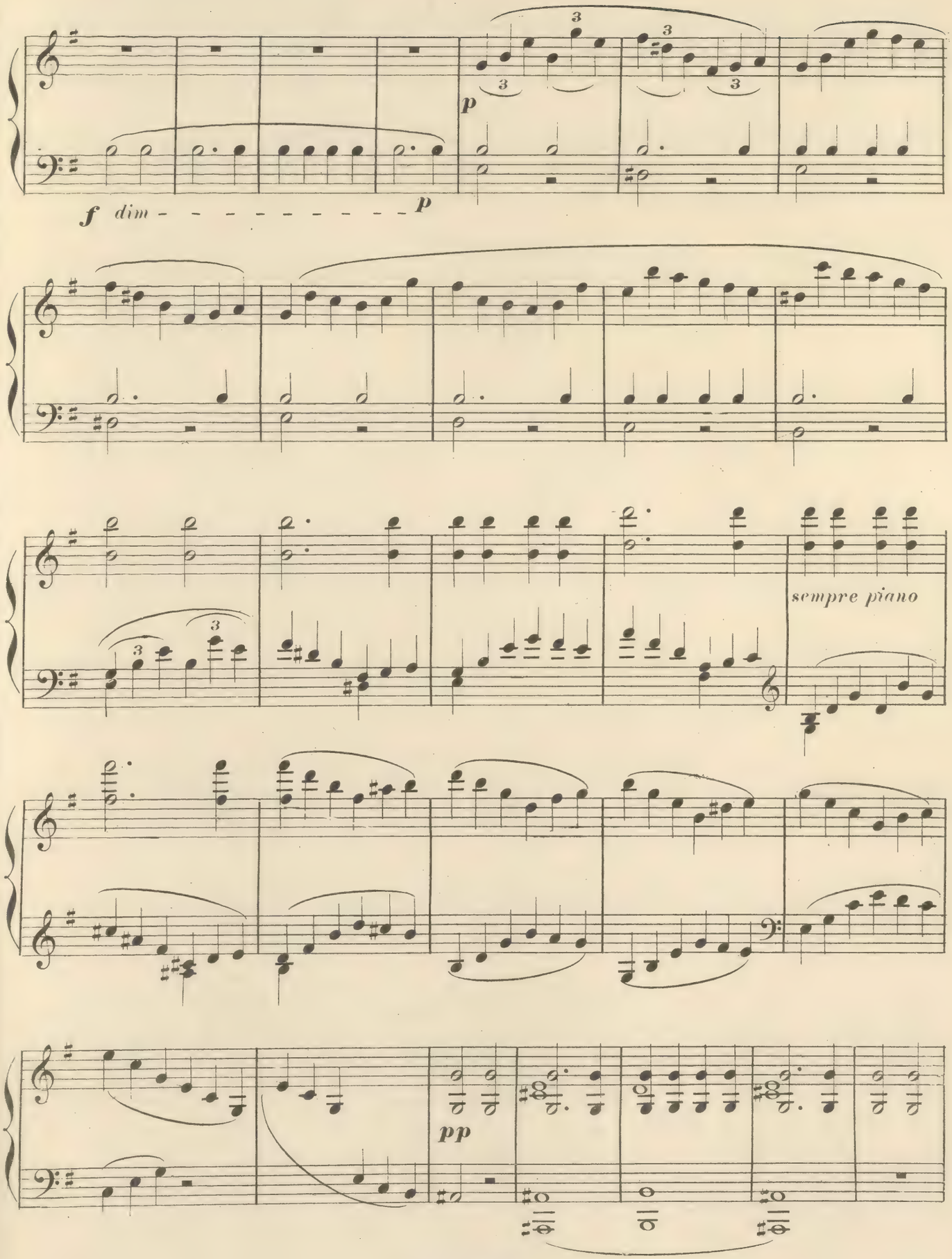
f

ff


p
cres.
p
f
p
f
tr
p

cres.

f


f dim - - - - - - - - - - - p
p
3
3
3
3
sempre piano
pp

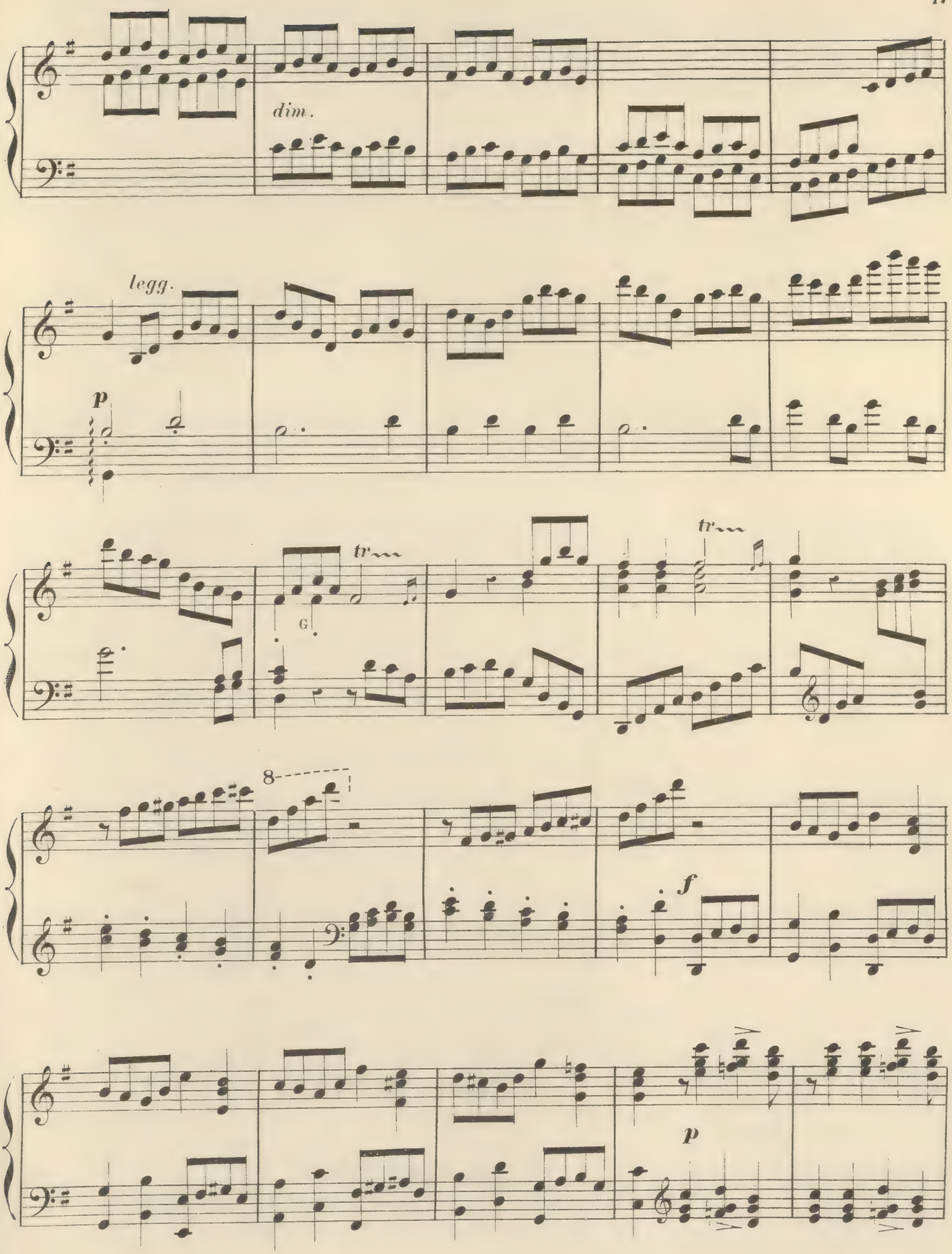
poco marcato.

poco a poco cres.

f

ff

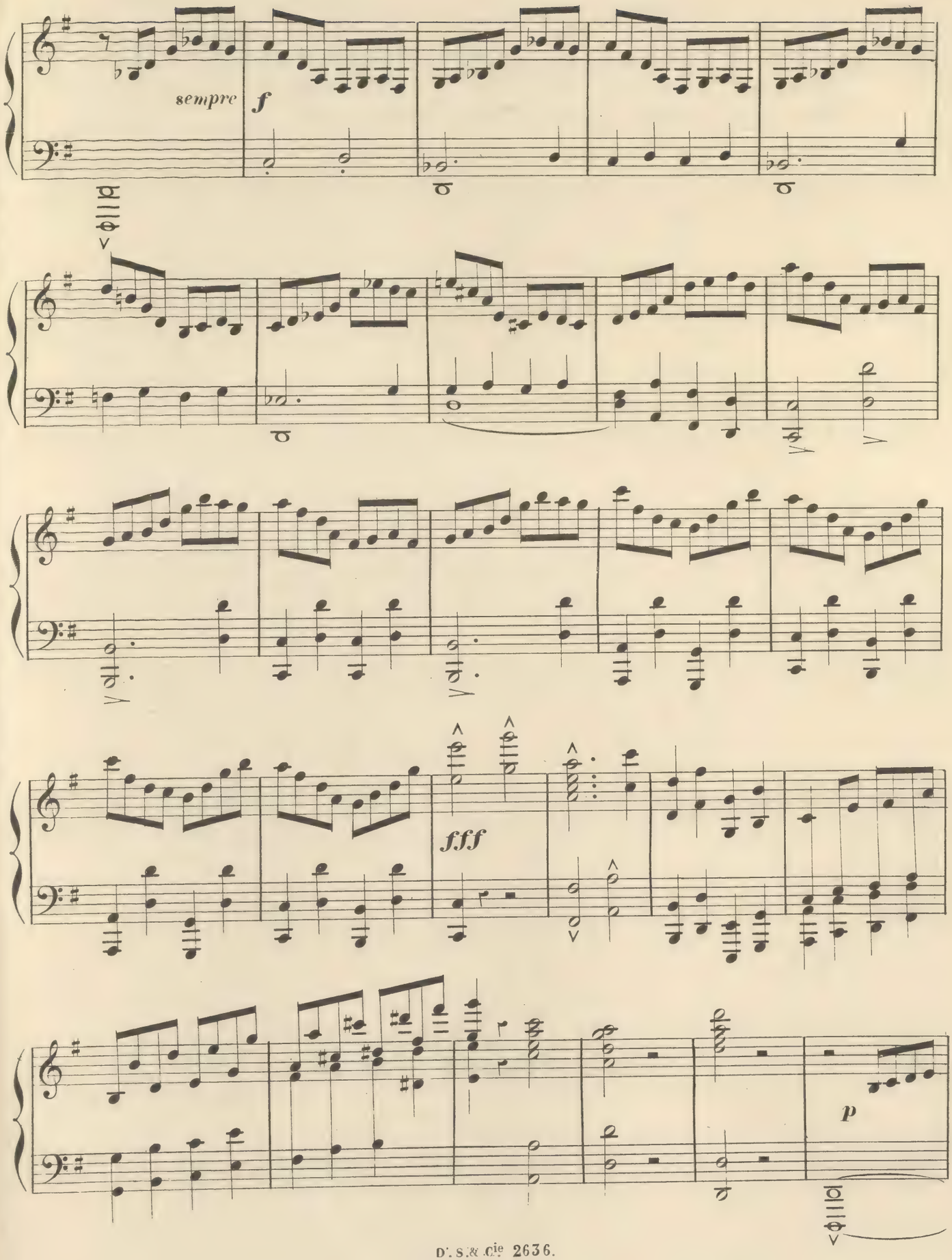
8


dim.
legg.
p
tr
G
tr
8
f
p

f

ff

8

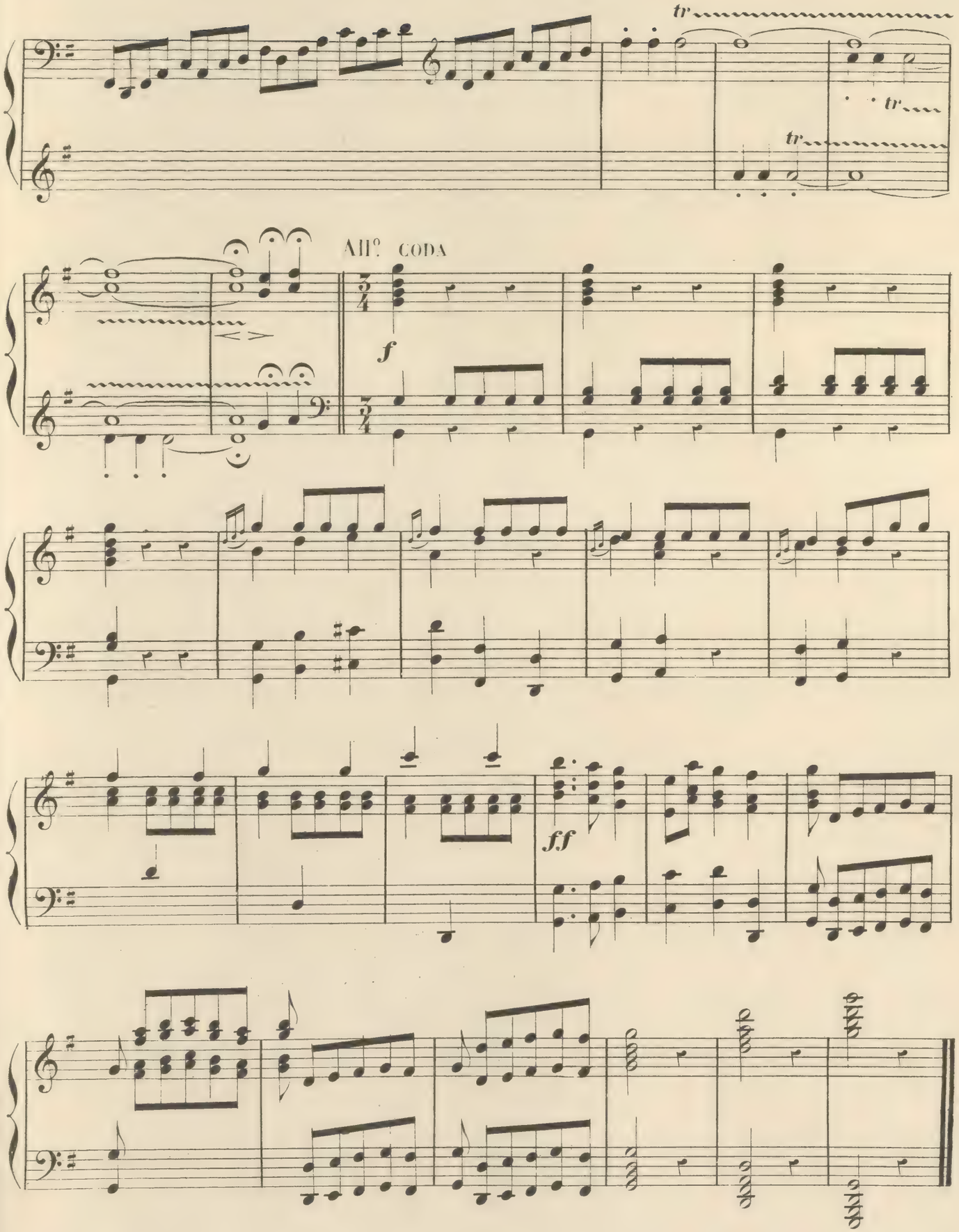

sempre
f
fff
p

poco a poco piu piano e ritenuto.

Tempo I°

pp sempre.

leggierissimo.



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zu zwei Händen

von

B. SMETANA.

Cena 2 zl. 50 kr.

Pr. 5 Mk.

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Ve Vídni: Wien: Rud. Lechner.

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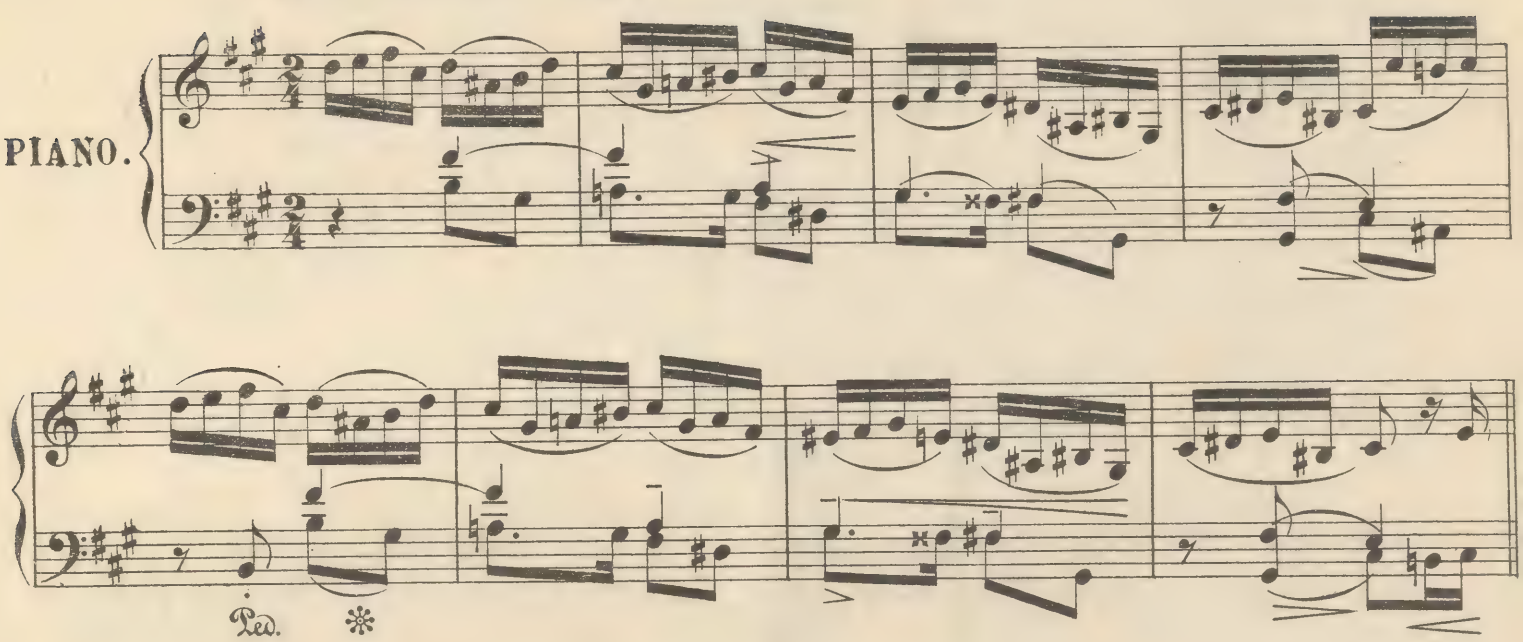
Lith. Anst. v. Engelmann & Mühlberg, Leipzig.

POLKA.

I.

Non molto allo. (♩ = 92.)

PIANO.



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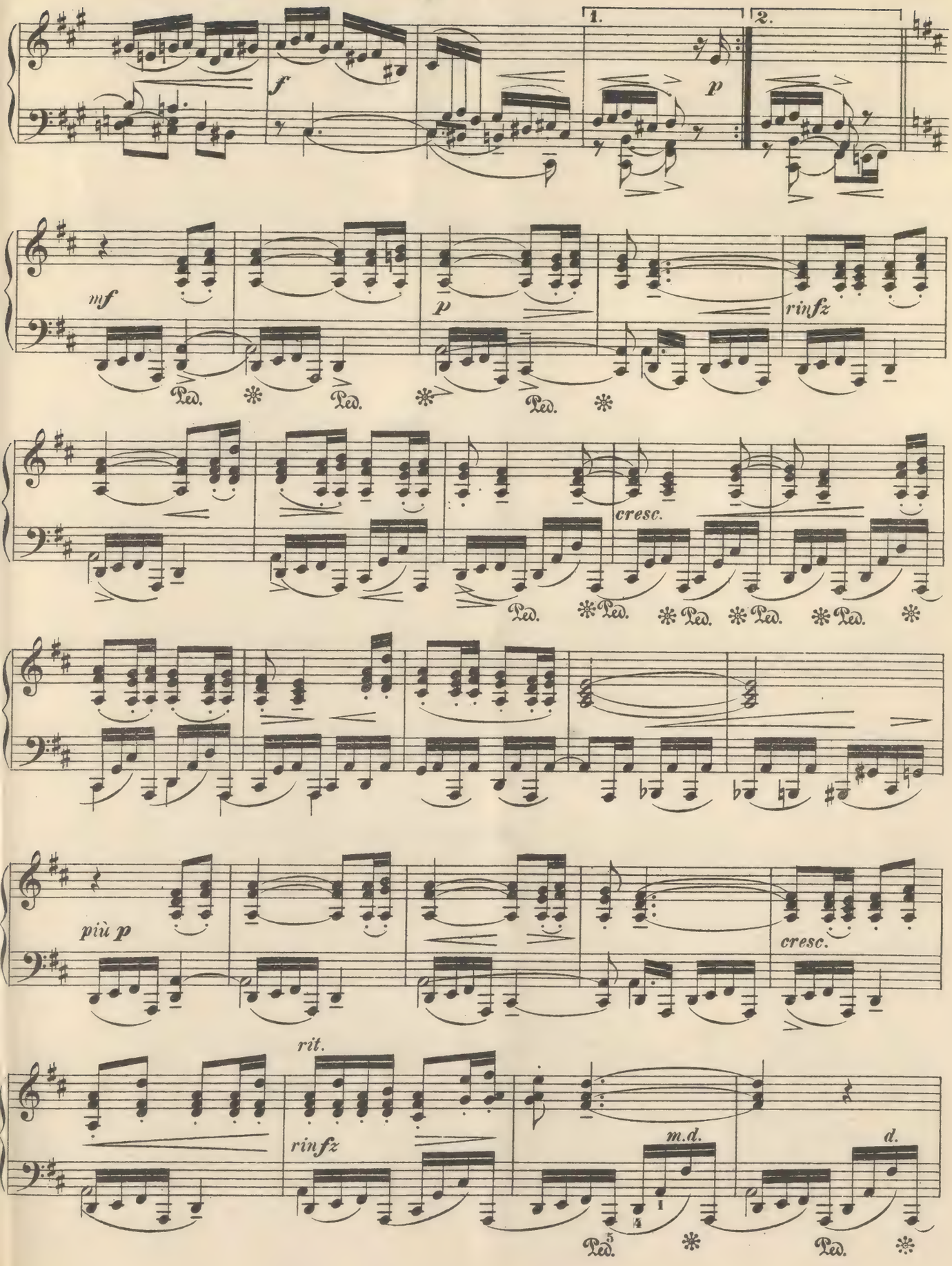

1.
2.
f
p
mf
p
rinfz
Ped.
cresc.
più p
cresc.
rit.
rinfz
m.d.
d.
Ped.

f *rinfz*

f *accel.*

ff *veloce*

Ped.

dim. - - - *al* - - *pp*

Tempo I.

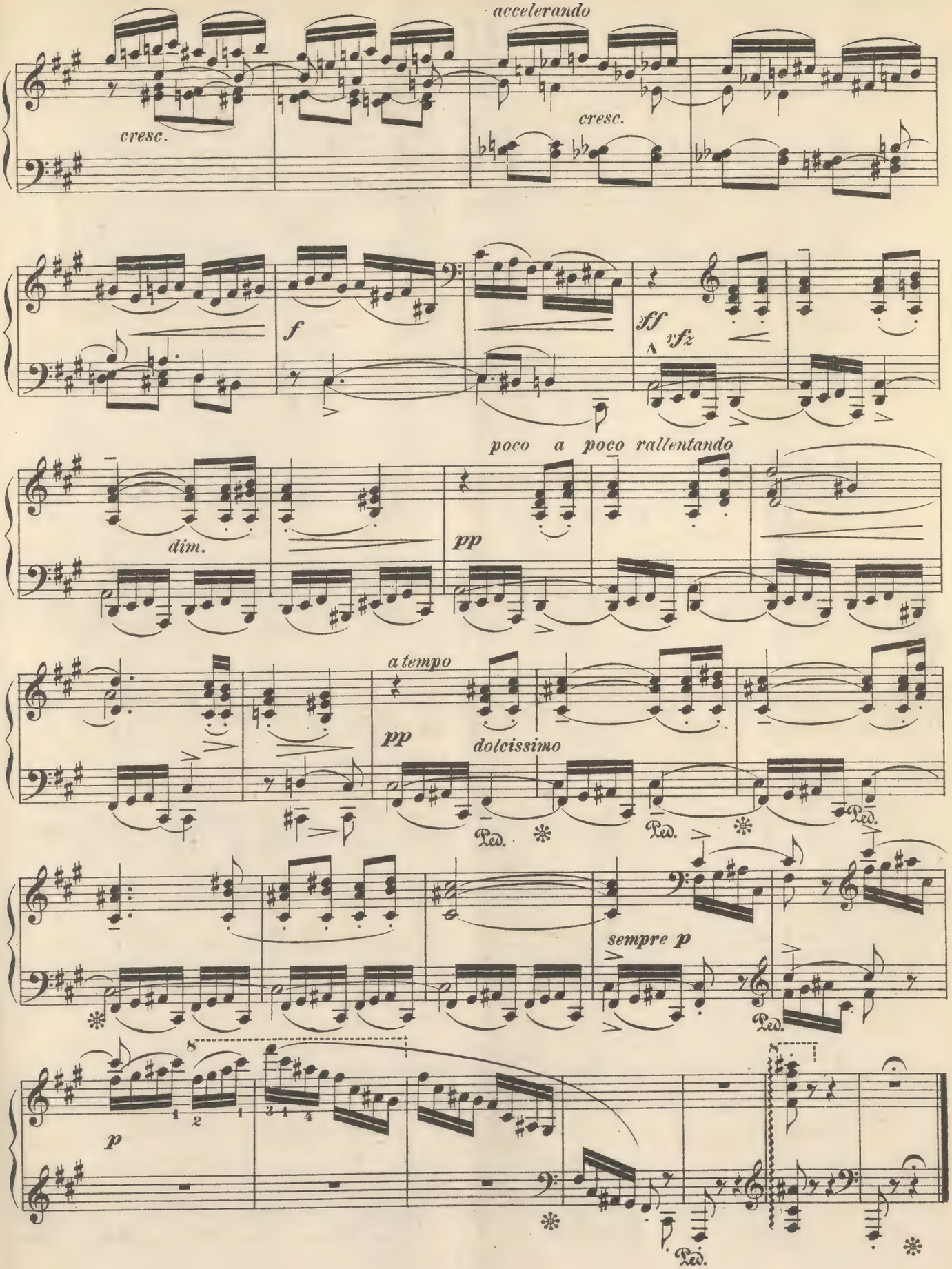
cresc.

p *cresc.* *f* *p*

dolce

più f *pp*

sf


accelerando
cresc.
cresc.
f
ff
rfz
poco a poco rallentando
dim.
pp
a tempo
pp
dolcissimo
Ped.
Ped.
Ped.
sempre p
Ped.
p
Ped.

II.

Moderato. (♩ = 80.)

p

Ped. ✻

p

3

3

più f

Ped. ✻

sf

più f

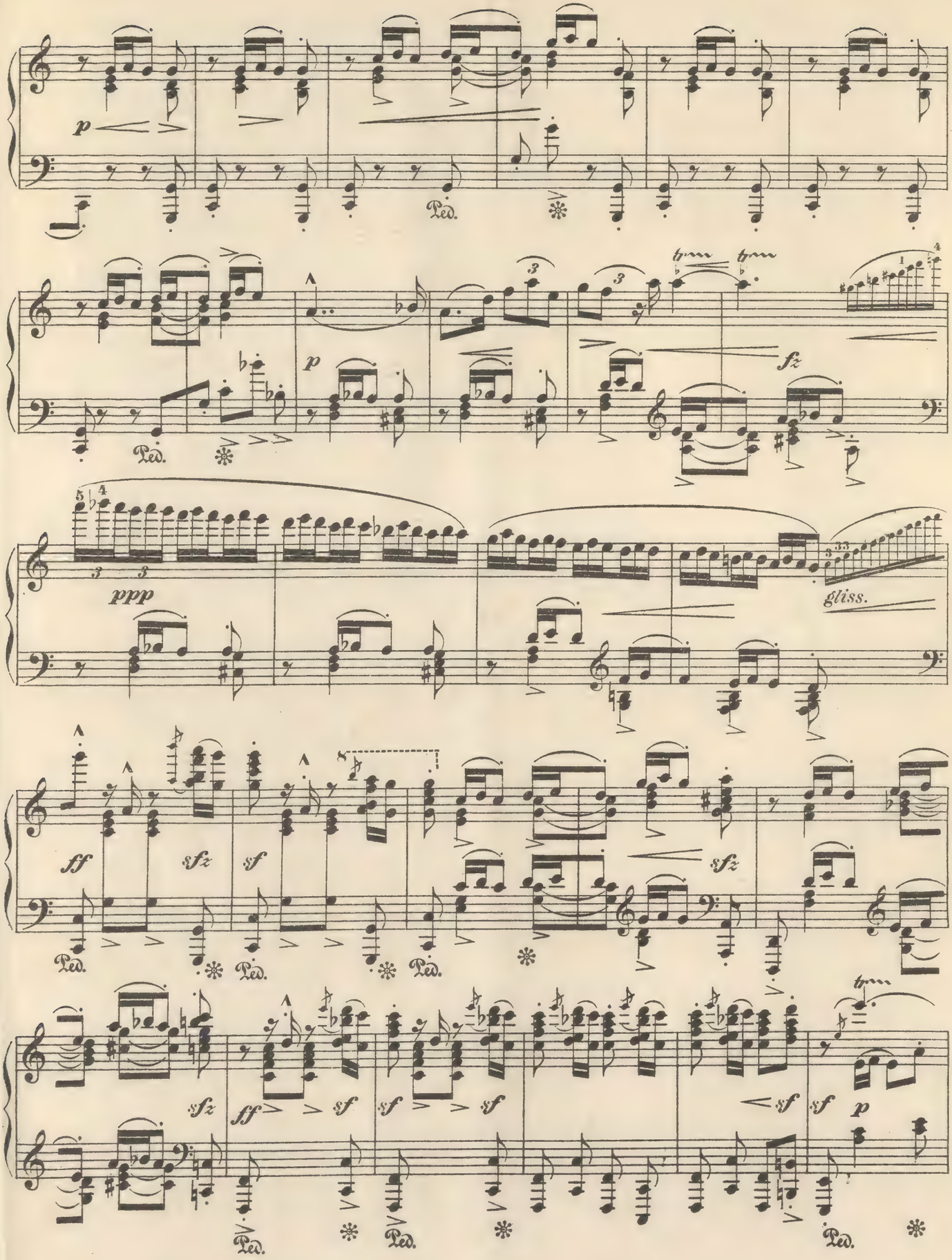
sfz

sfz

dim.

p

dim.


p
Ped.
p
fz
ppp
gliss.
ff
sfz
sf
sfz
sfz
ff
sf
sf
sf
sf
p
Ped.

dim. *ppp* *possibile* *accelerando*

mf *sempre espressivo*

ppp *veloce*

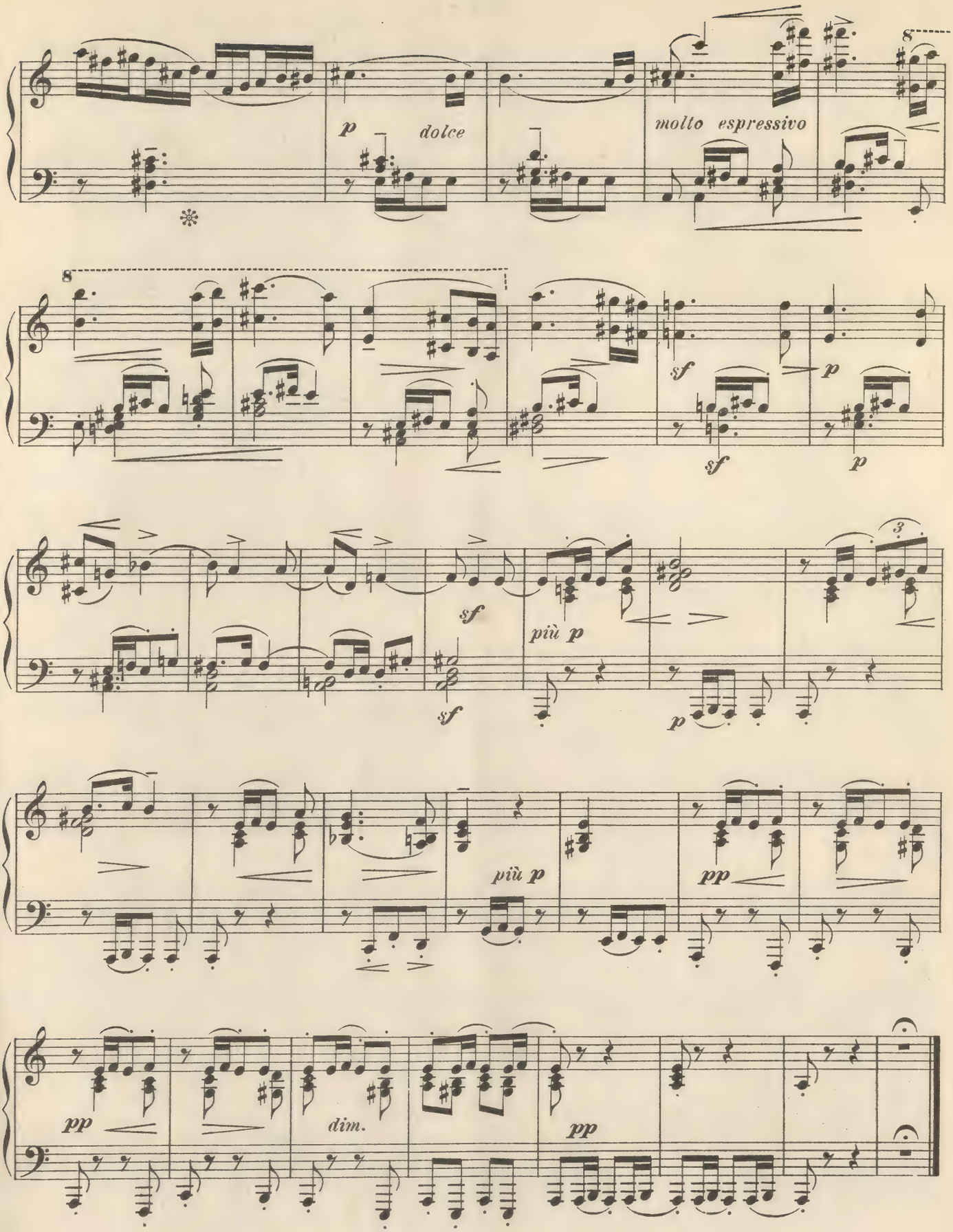
veloce *sfz* *f*

Ped.

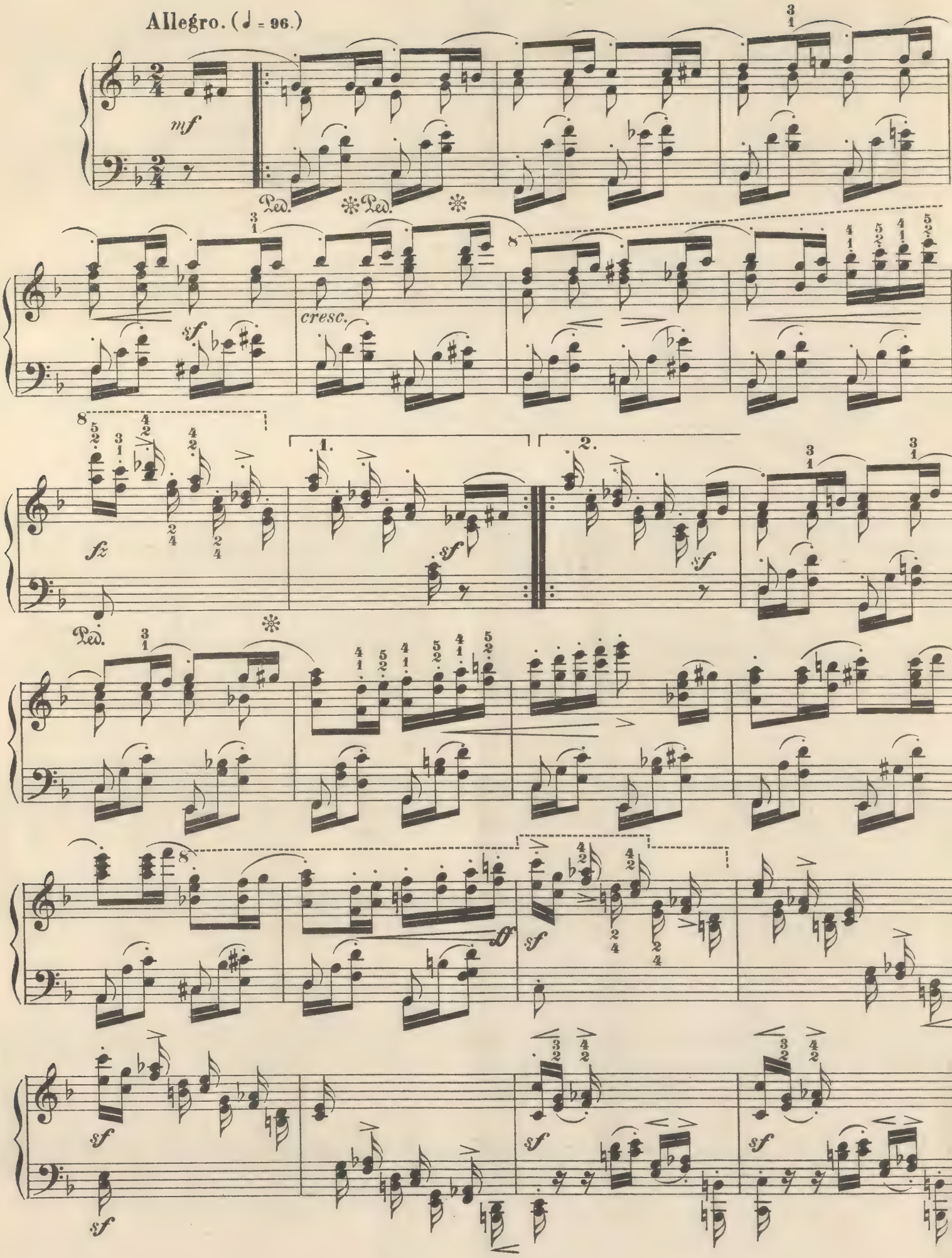
cresc. *sff* *dim.*

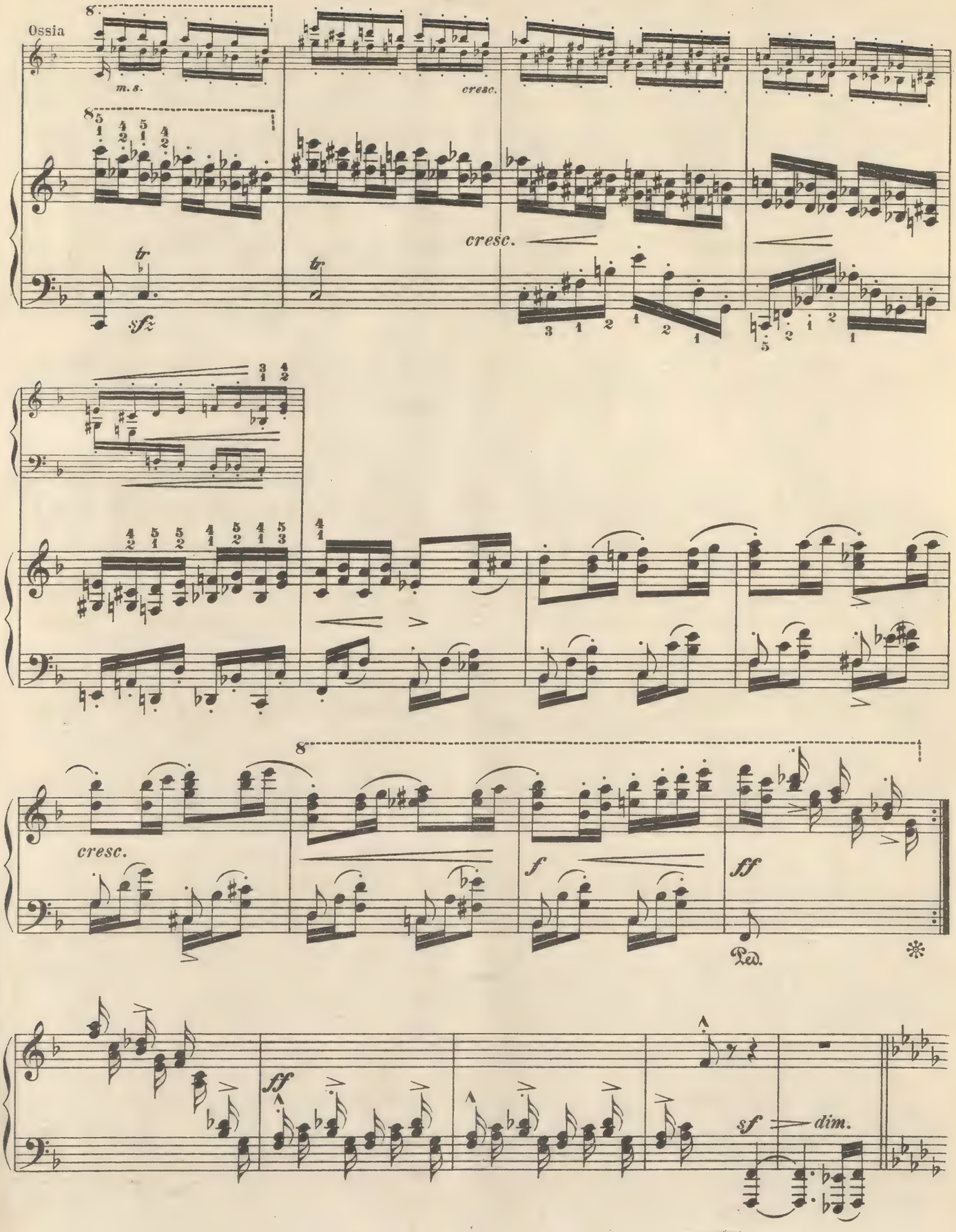
sf

Ped.


p
dolce
molto espressivo
8
sf
p
sf
p
sf
più p
p
3
più p
pp
pp
dim.
pp

III.




Ossia
m. s.
cresc.
cresc.
sfz
f
ff
Ped.
ff
sf
dim.

Poco lento quasi recitando.

p

poco rallent.

poco a poco animato

p dolce

cresc.

f

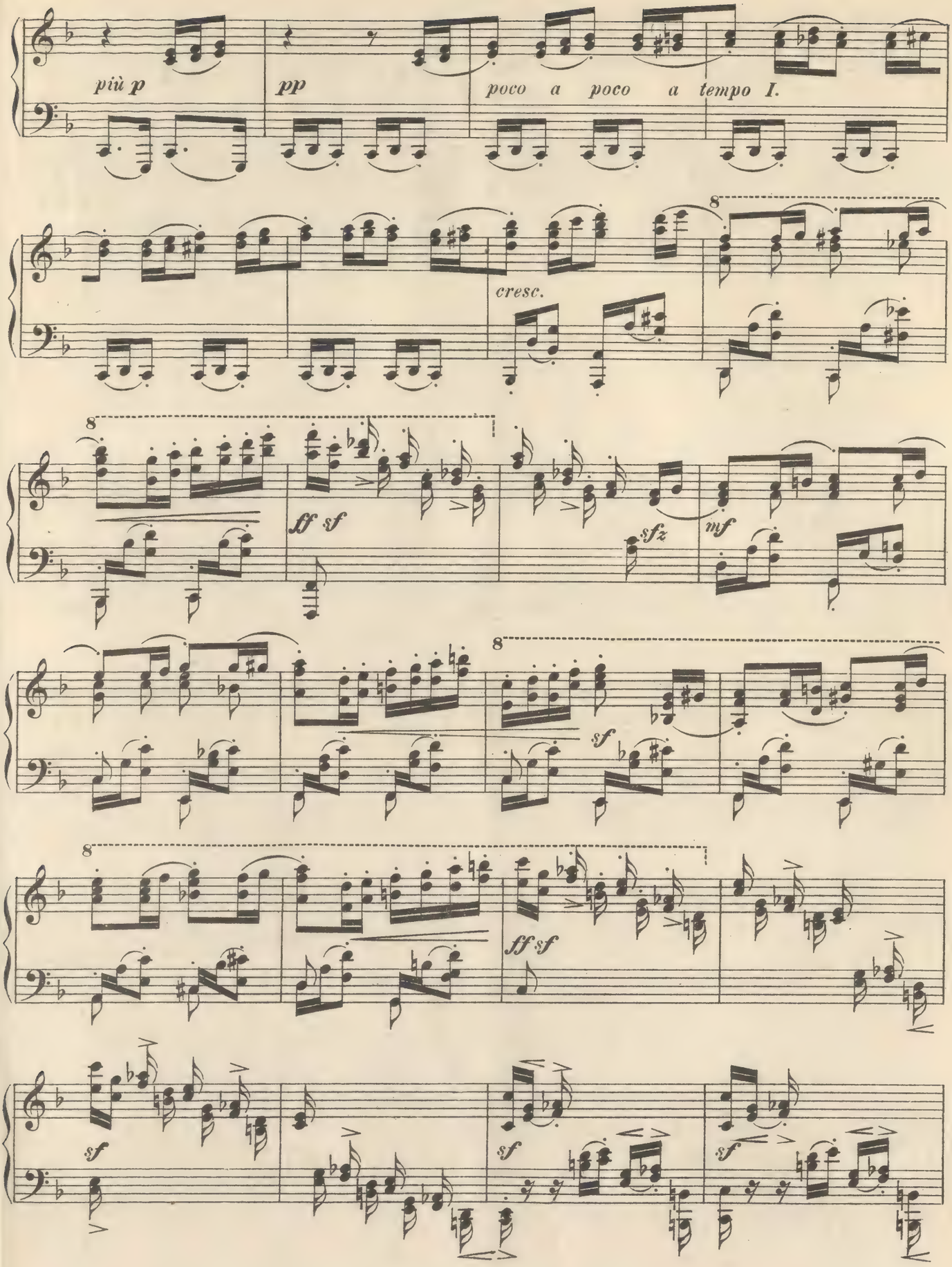
sfz

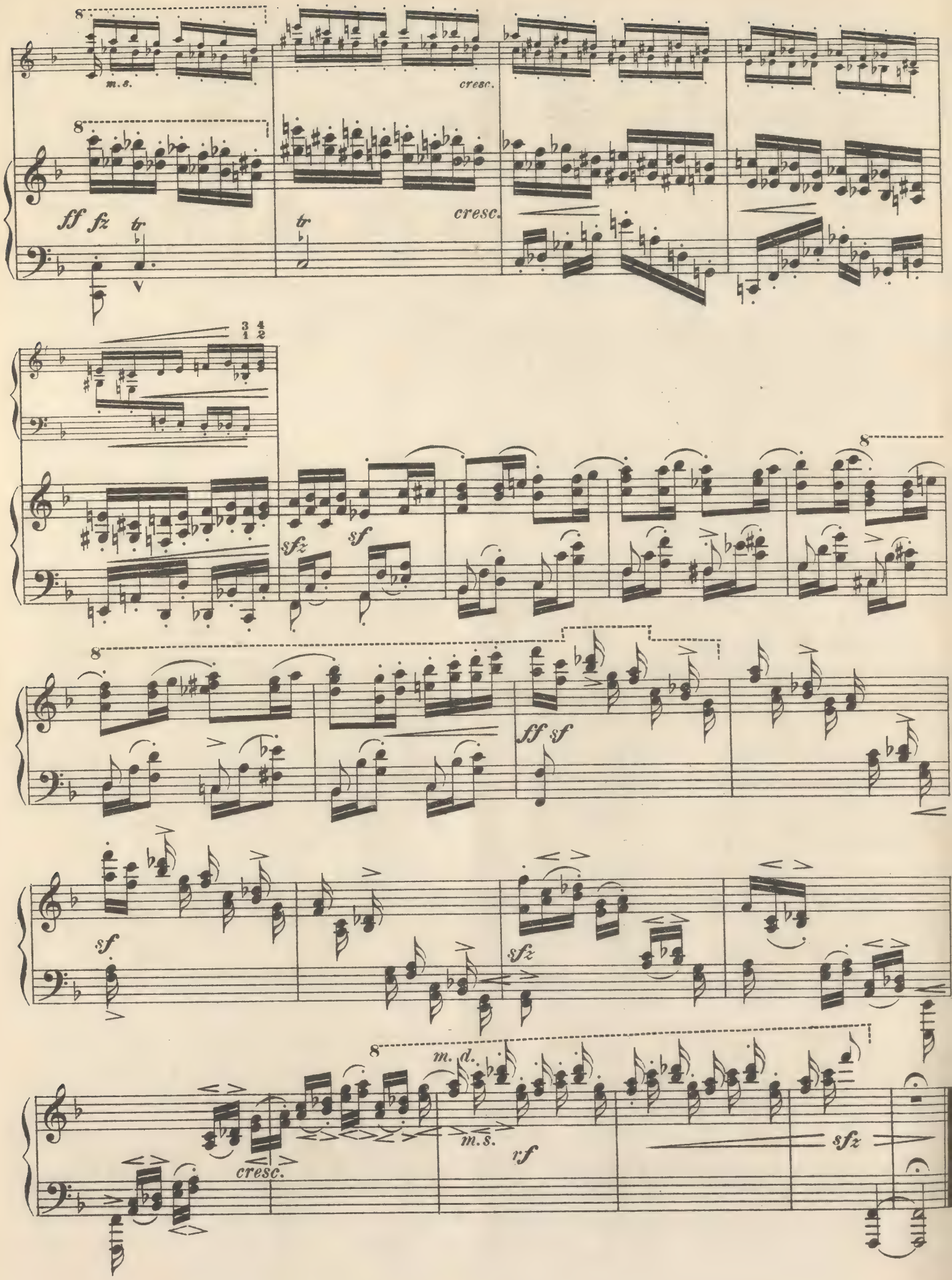
sfz

sfz

ff

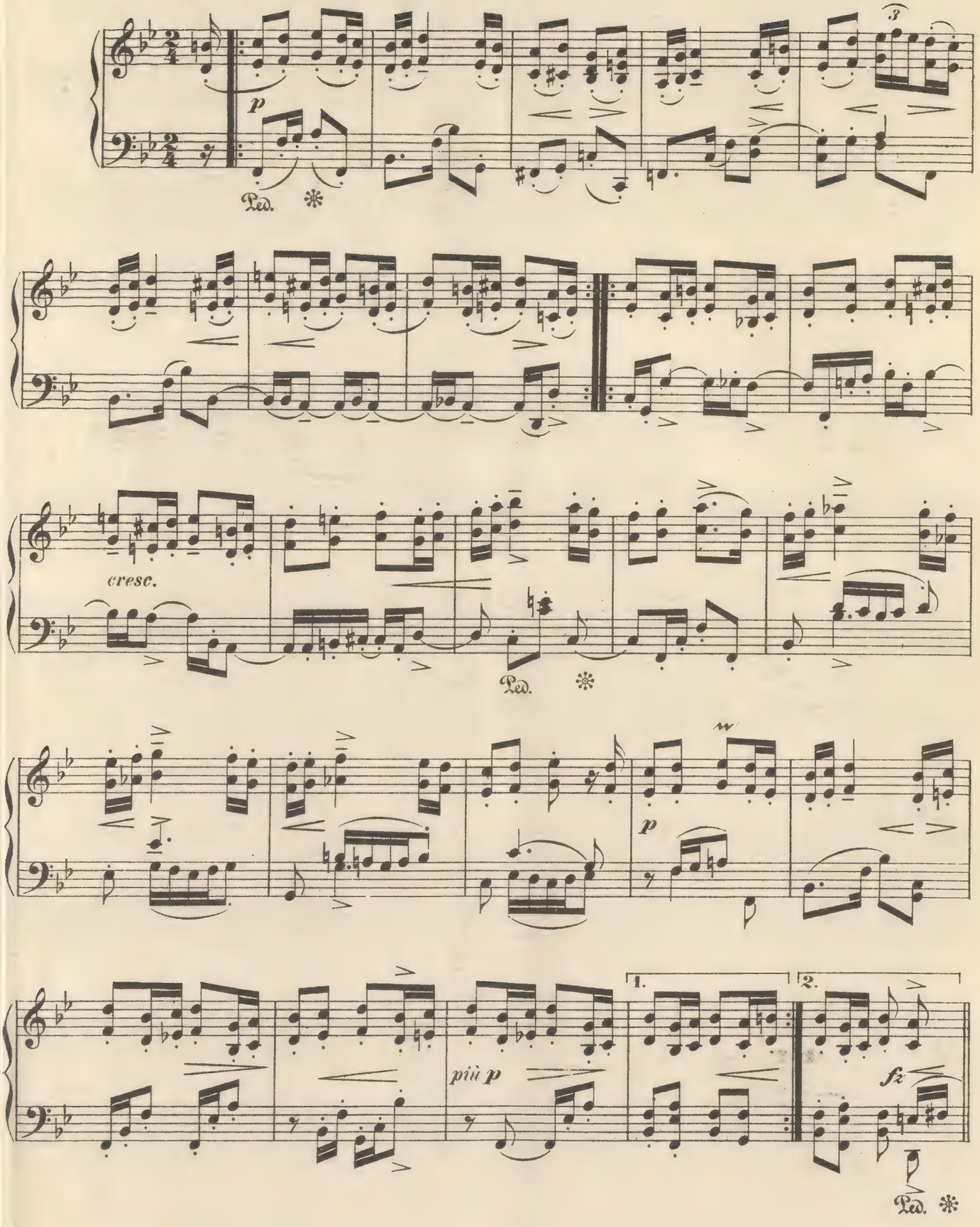
p


più p
pp
poco a poco a tempo I.
cresc.
8
ff sf
sfz
mf
sf
ff sf
sf
sf
sf


m.s.
cresc.
ff fz
tr
cresc.
sfz
sf
ff sf
sf
sfz
m.d.
m.s.
rf
cresc.
sfz

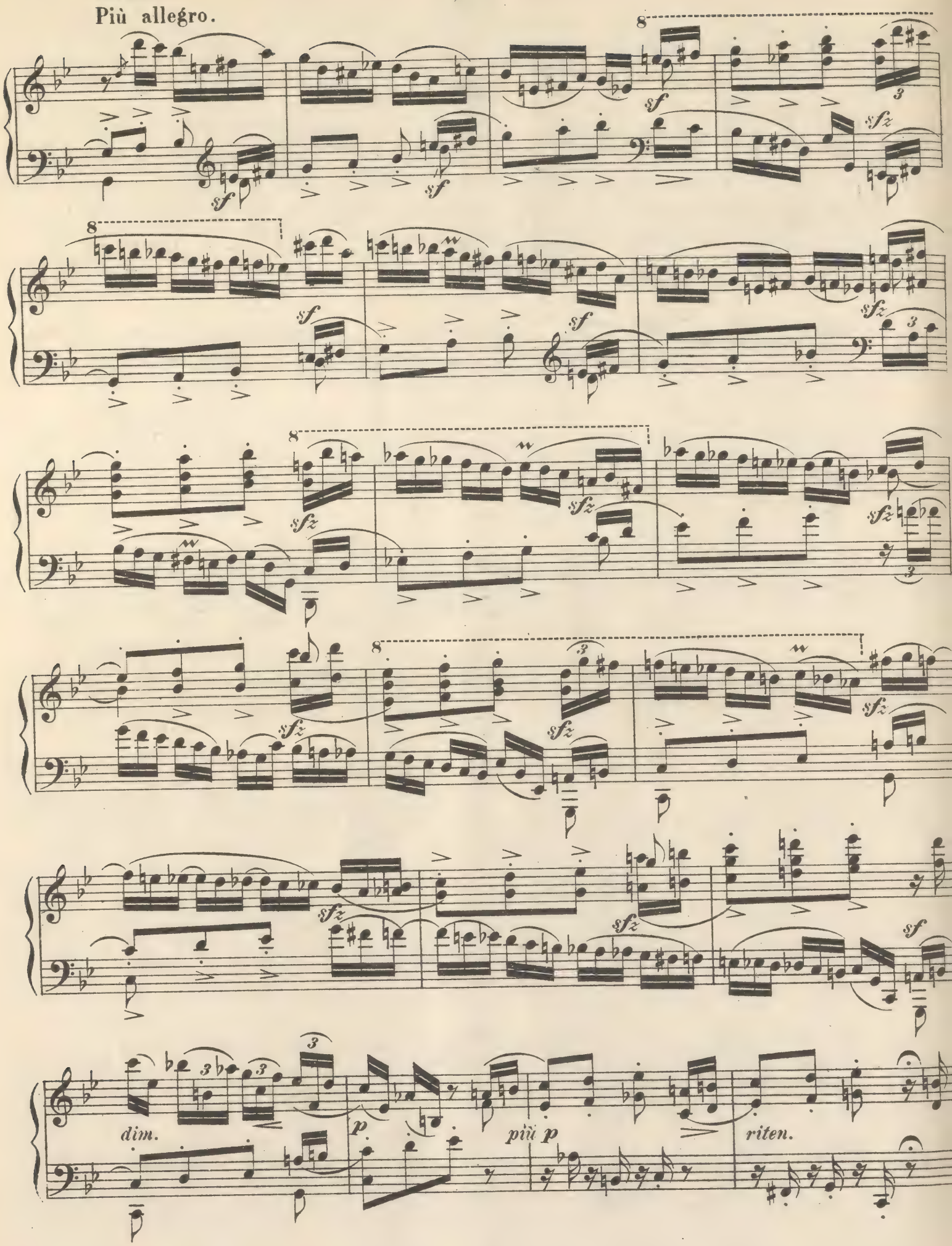
IV.

Lento. (♪ = 112.)

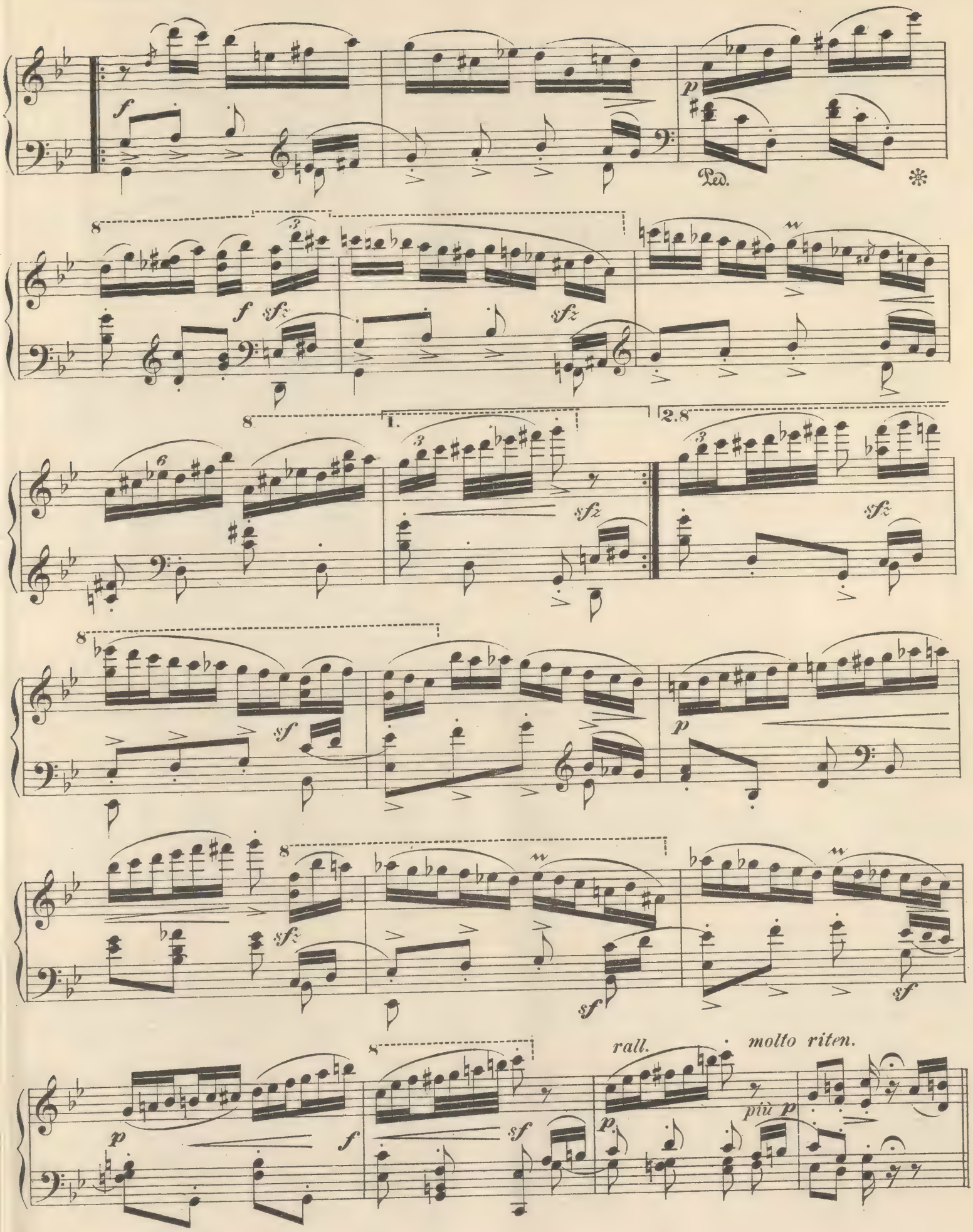


Versio I.

Più allegro.



Versio II.



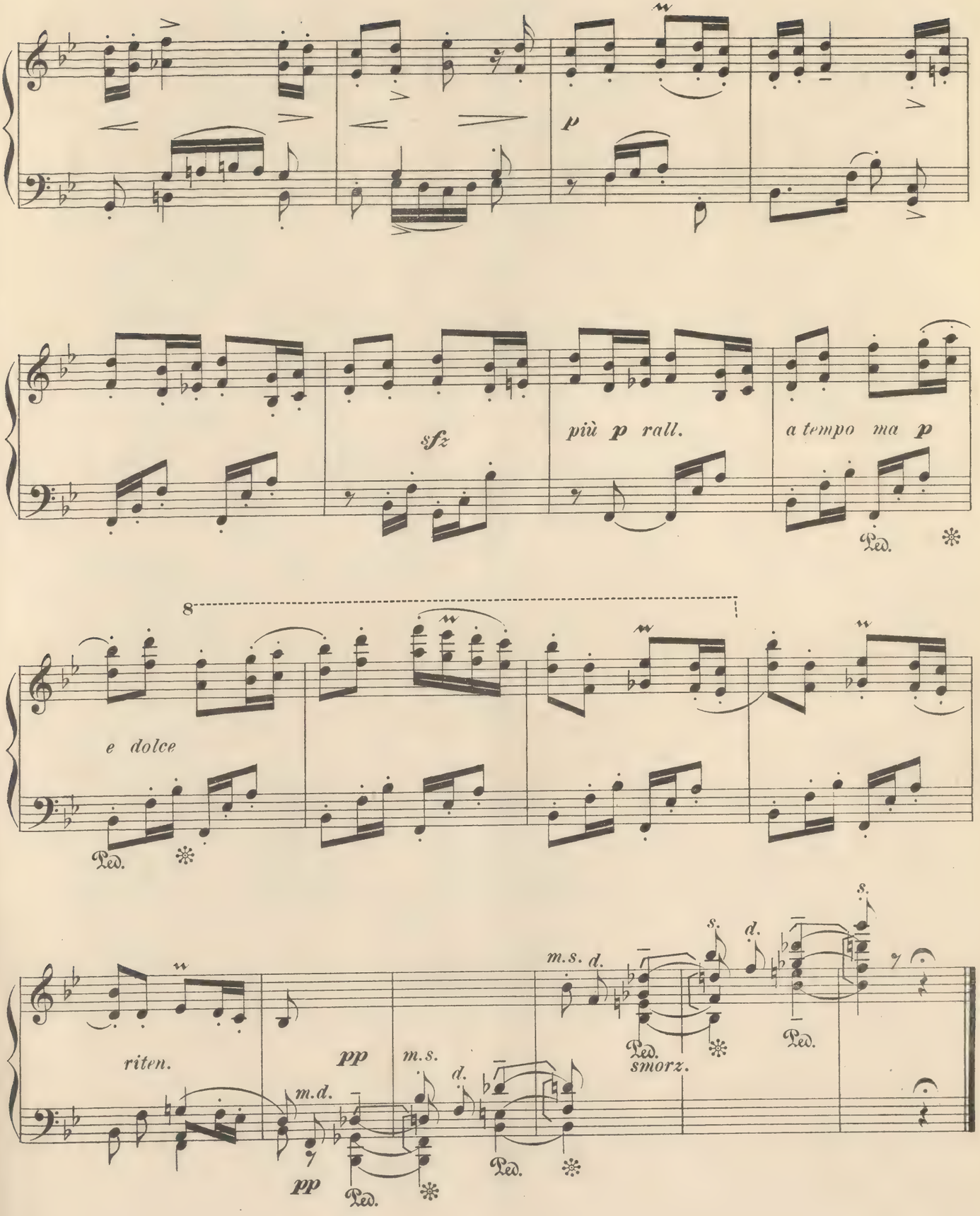
Tempo I.

p

sf

cresc.

f *sf*


p
sfz
più p rall.
a tempo ma p
Ped.
8
e dolce
Ped.
riten.
pp
m.d.
pp
m.s.
d.
Ped.
m.s. d.
Ped.
smorz.
s.
d.
Ped.
s.

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České tance

Böhmische Tänze

1. Furiant - 2. Slepička

Pro piano

na dvě ruce

složil

Für Piano

zu zwei Händen

von

B. SMETANA.

R.C.M. London

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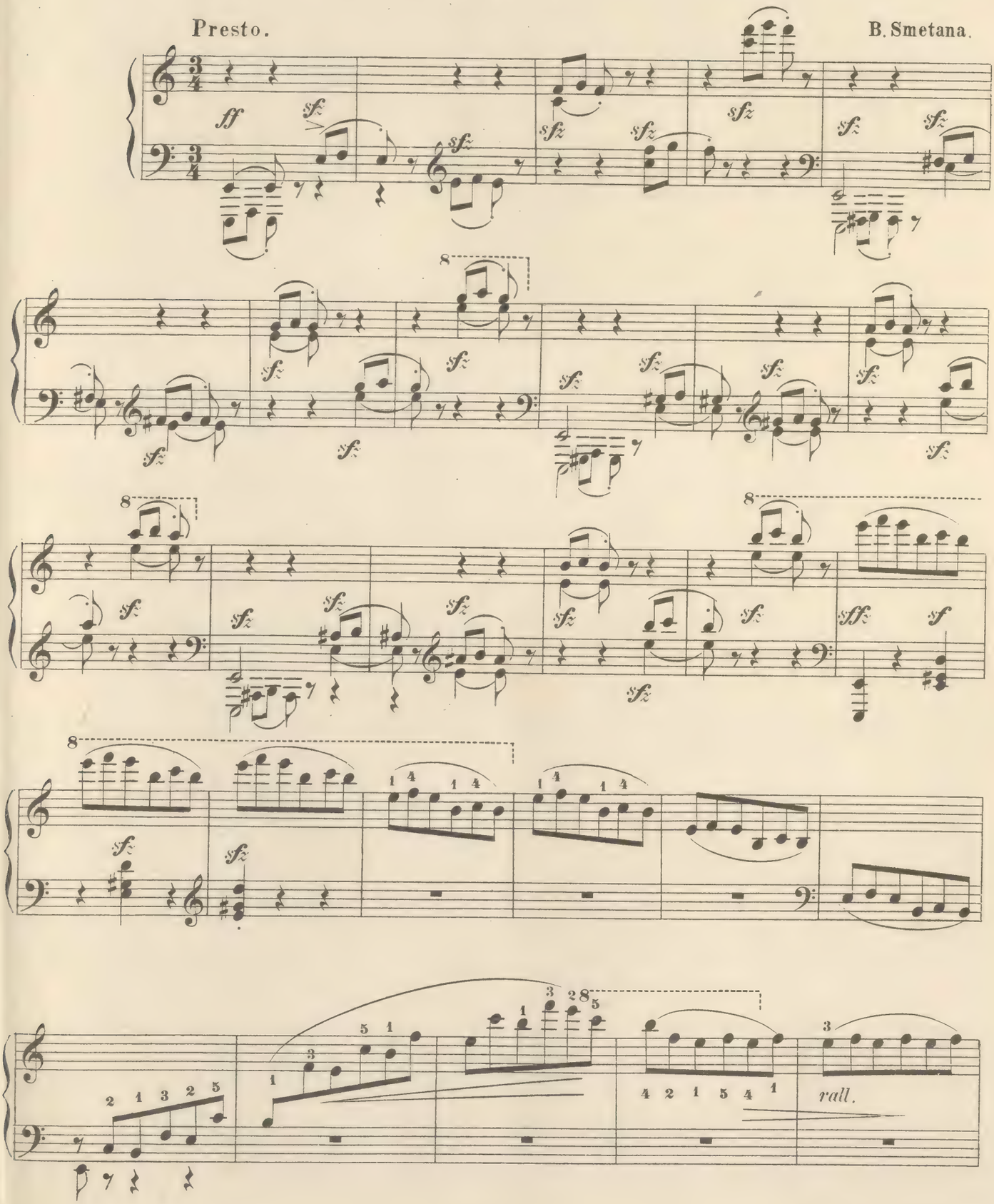
I. FURIANT.



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Vivo ma non presto.

ff *sf* *sf* *sf* *sf* *rit.* *ff*

8

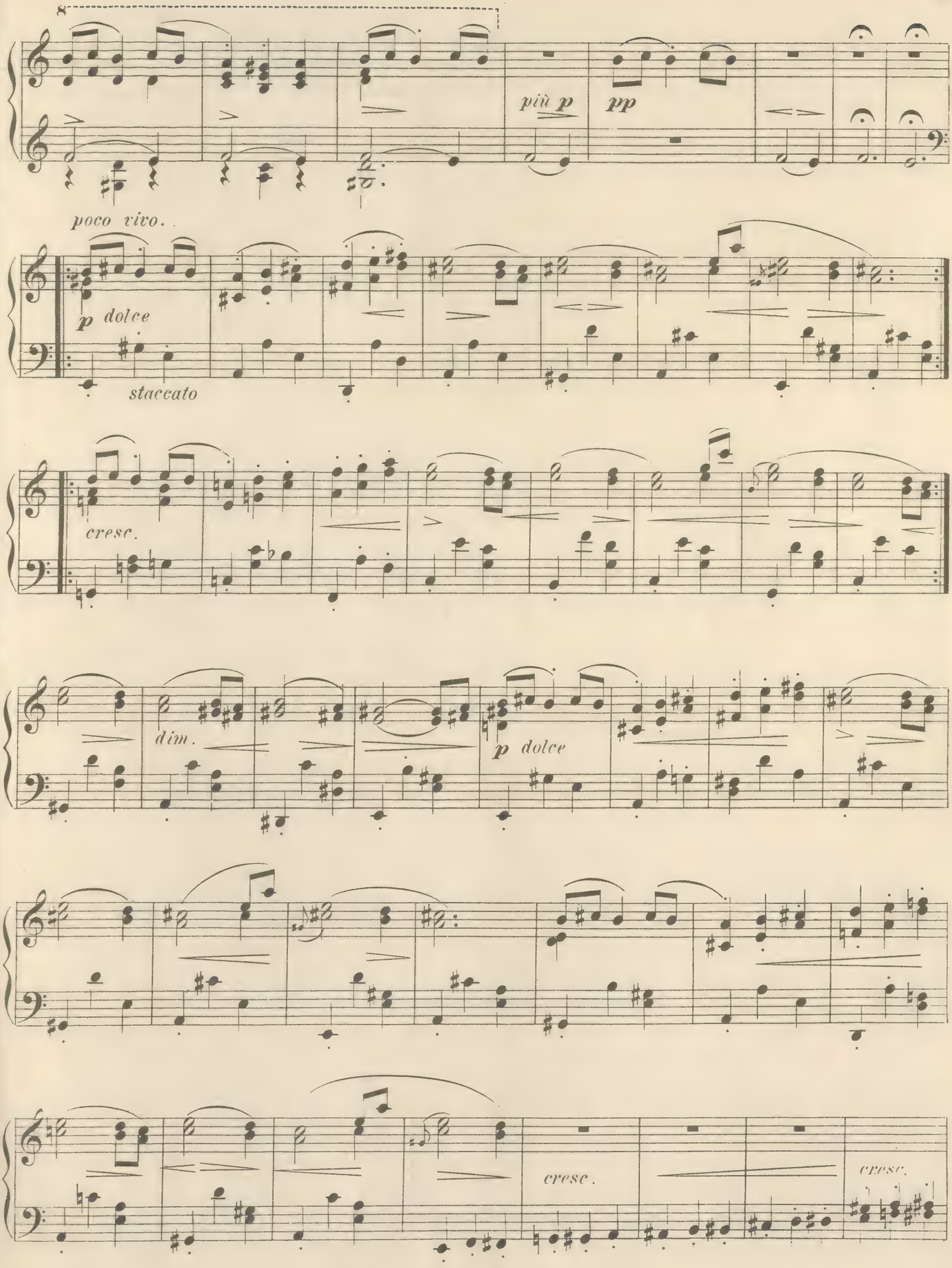
p leggiero

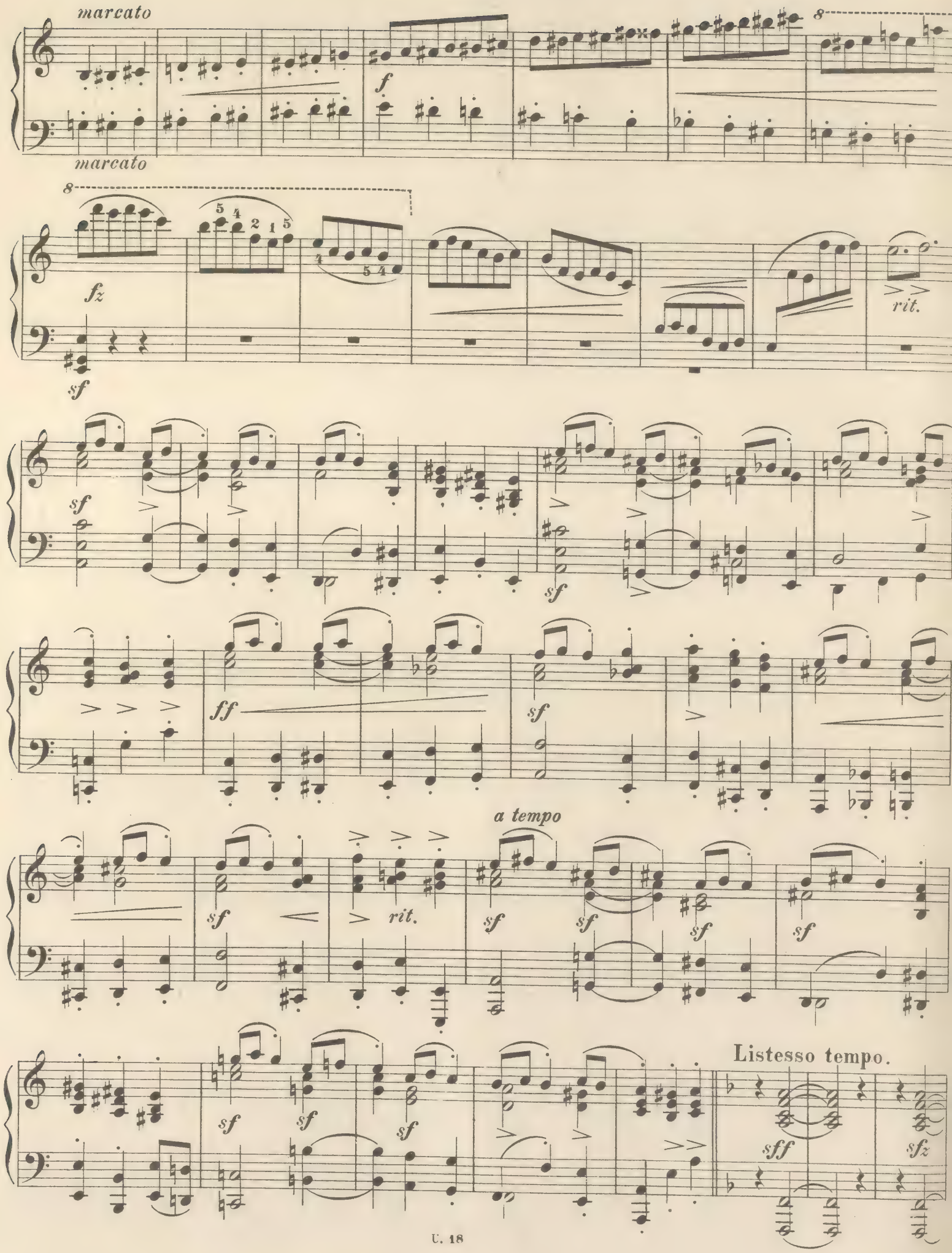
8

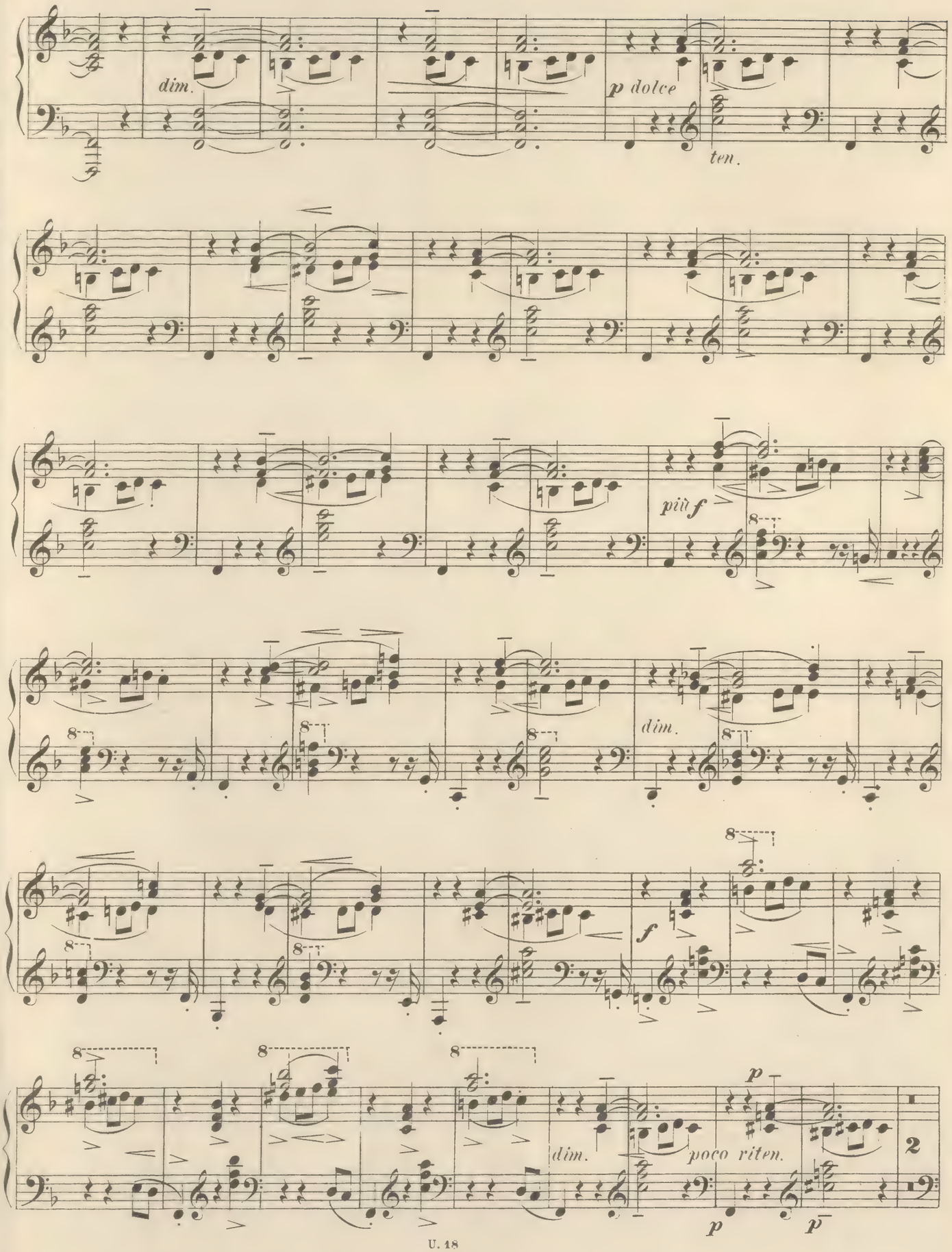
un poco marcato. *f*

8

più p


8
più p
pp
poco vivo.
p dolce
staccato
cresc.
dim.
p dolce
cresc.
cresc.


marcato
marcato
f
fz
sf
rit.
ff
a tempo
Listesso tempo.
sff
sfz


dim.
p dolce
ten.
più f
dim.
f
p
dim.
poco riten.
2

più p

pp

risoluto

cresc.

Presto.

8

p

p

pp

8

sfz

f

sf

8

sf

sf

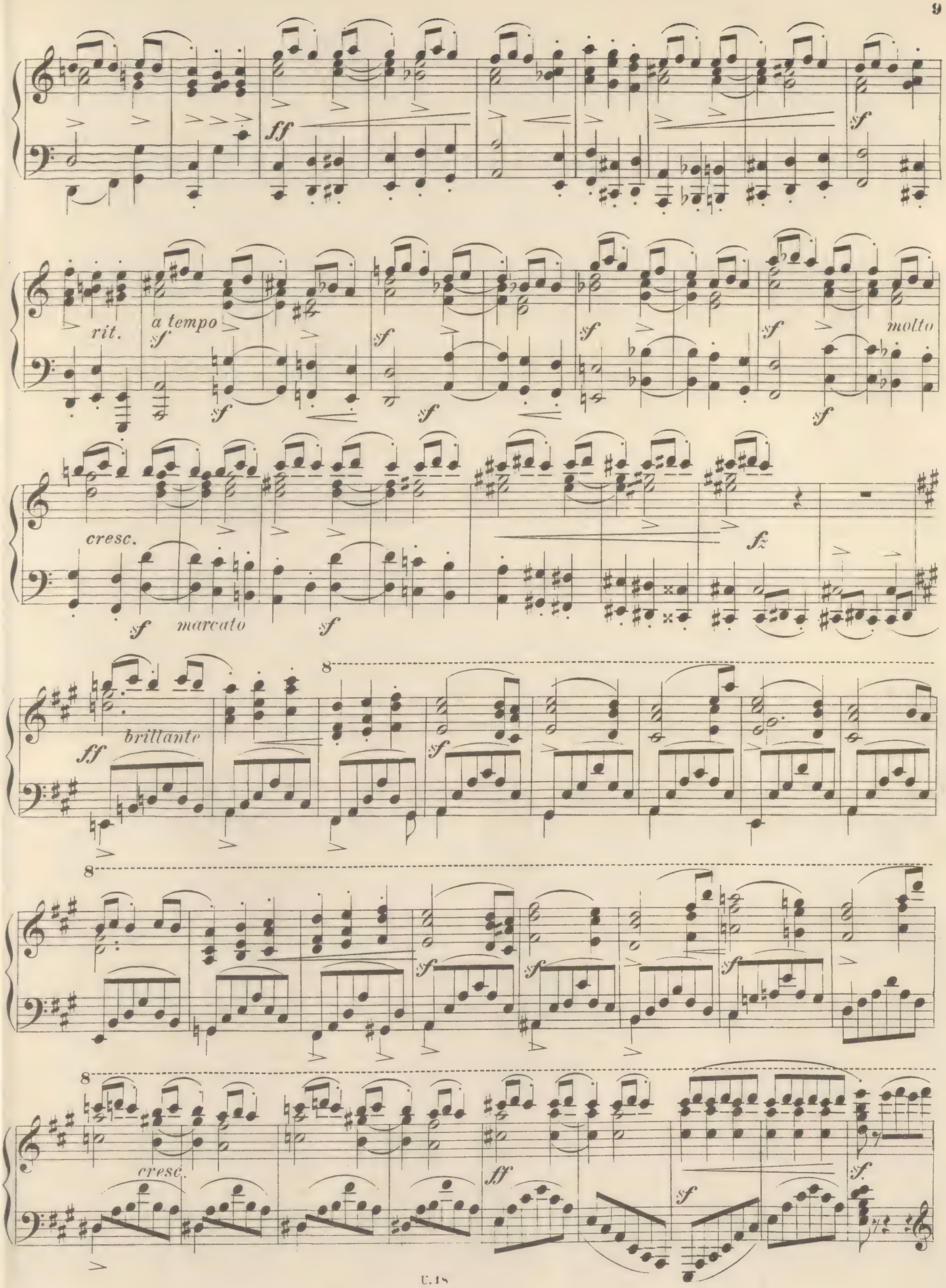
ff

Tempo I.

sfz

rit.

ff


ff
sf
rit.
a tempo
molto
cresc.
fz
marcato
brillante
8
8
8
cresc.
ff

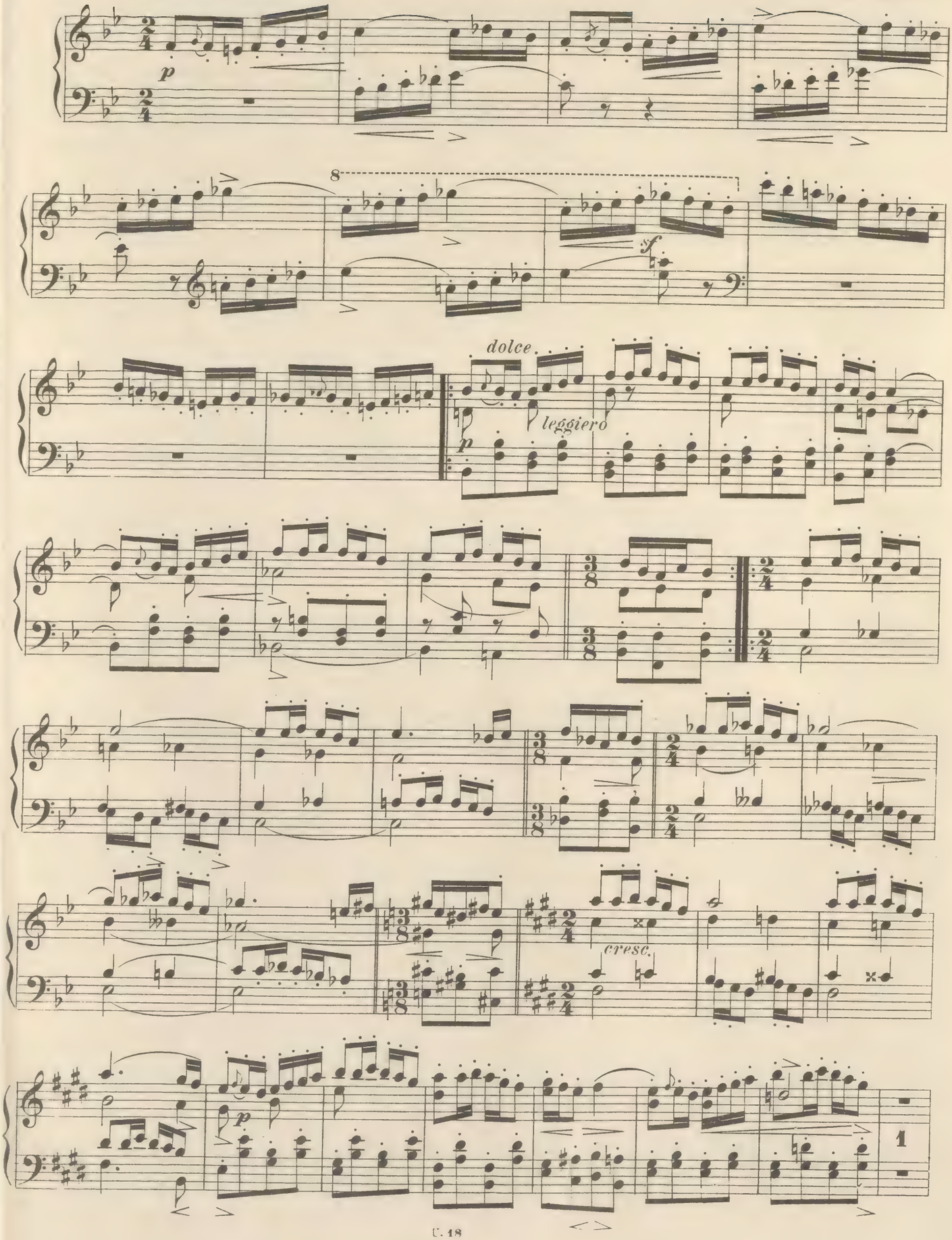
Triomfale.

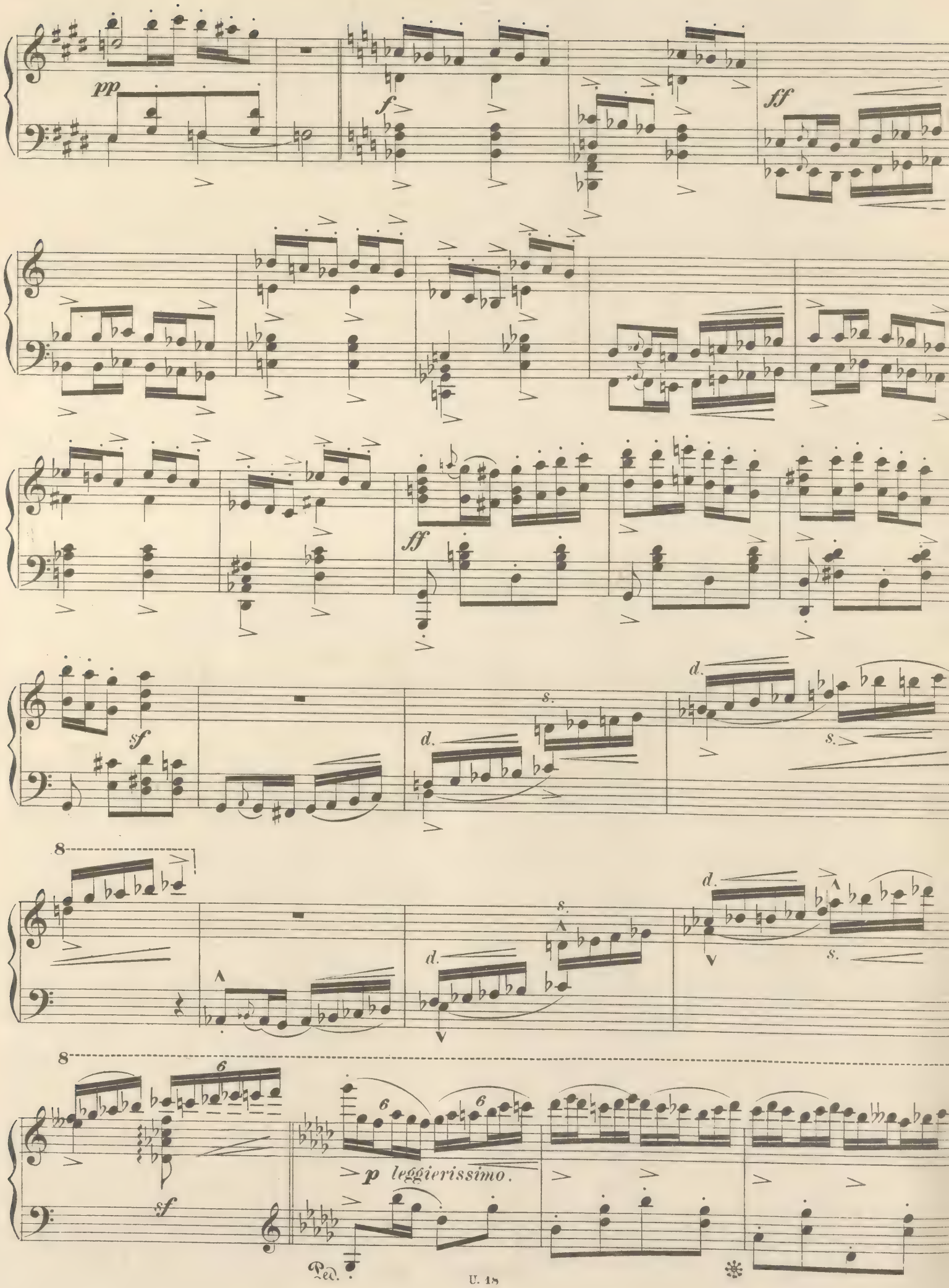
Presto.

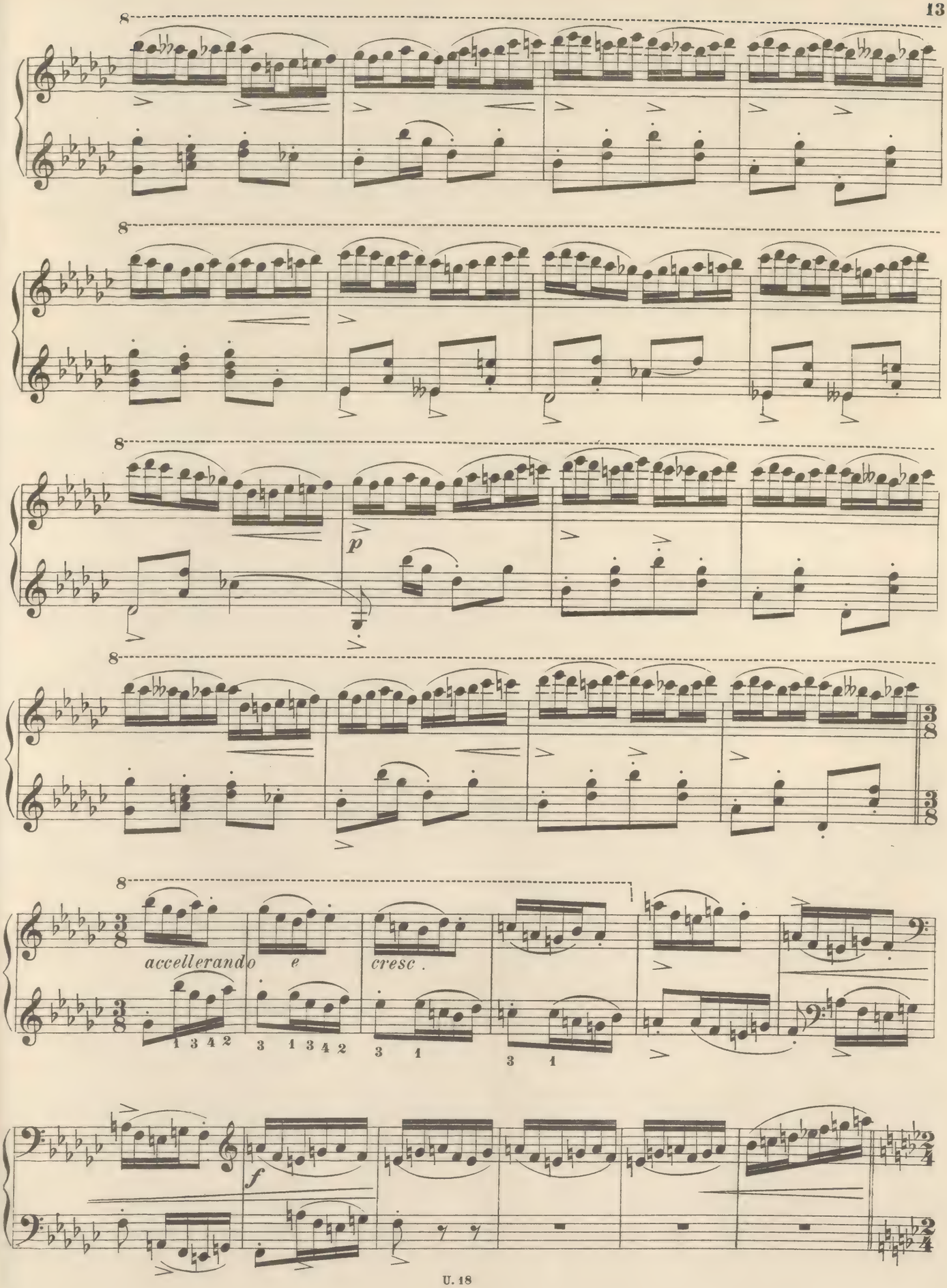
II. Slepička.

Moderato.

B. Smetana.




pp
f
ff
ff
sf
d.
s.
d.
s.
8
d.
s.
d.
s.
8
6
6
6
sf
p leggierissimo.
Ped.


8
8
8
p
8
8
accellerando
e
cresc .
1 3 4 2
3 1 3 4 2
3 1
3 1
f

ff *sf*

sf

1.

2.

8

ff

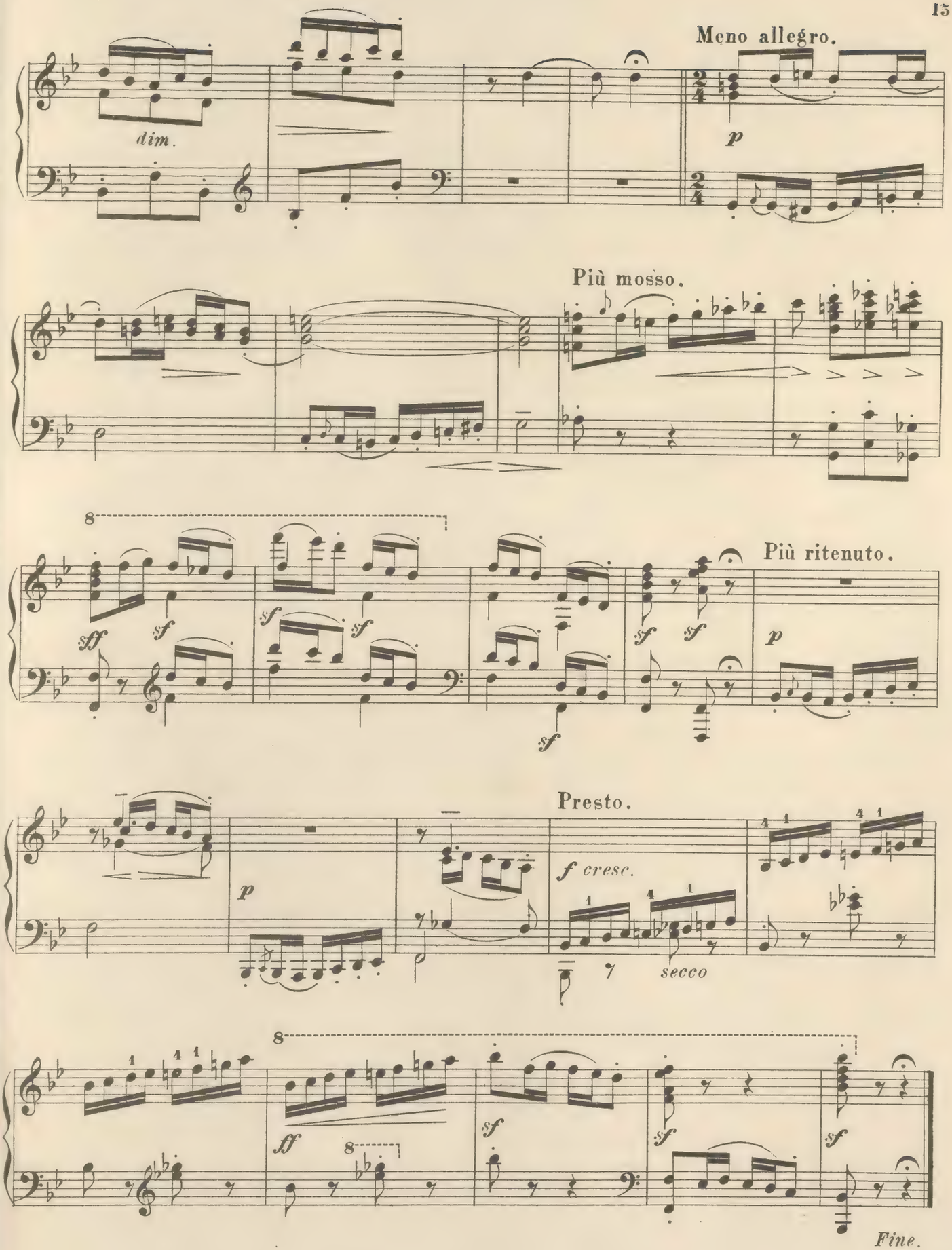
sf

1

dolce

più p

più p


Meno allegro.
dim.
p
Più mosso.
8
sff
sf
Più ritenuto.
p
Presto.
f cresc.
secco
ff
Fine.

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Für Piano zu zwei Händen

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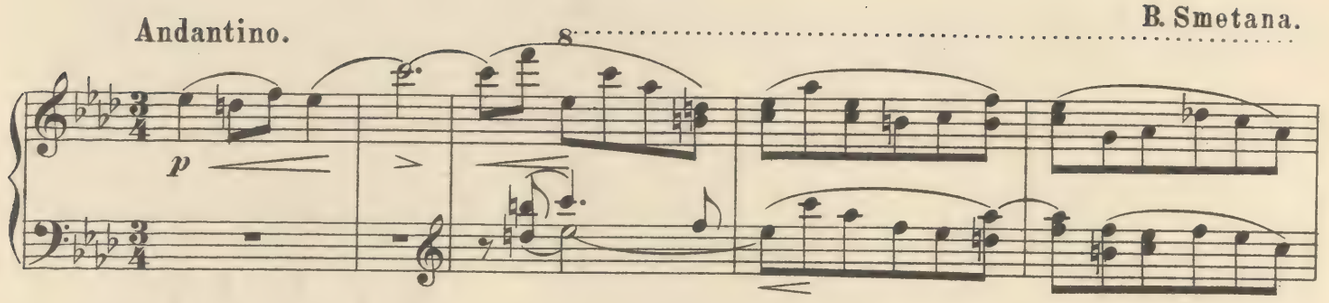
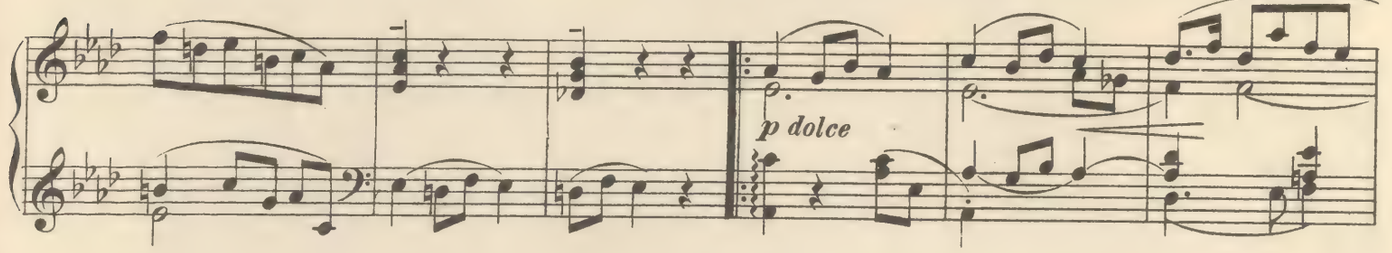
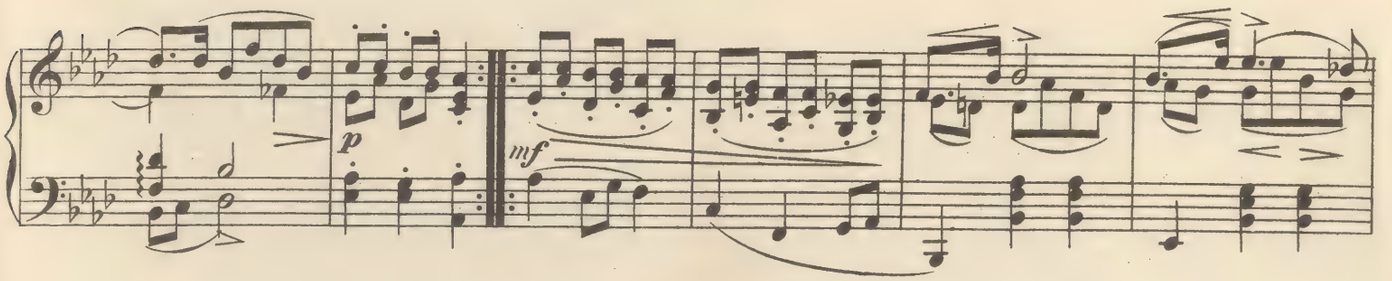
III. Oves.

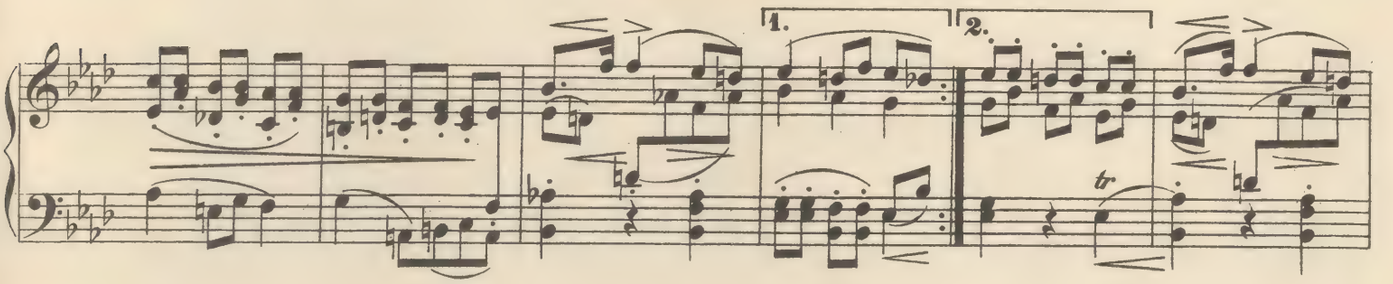
Andantino. B. Smetana.

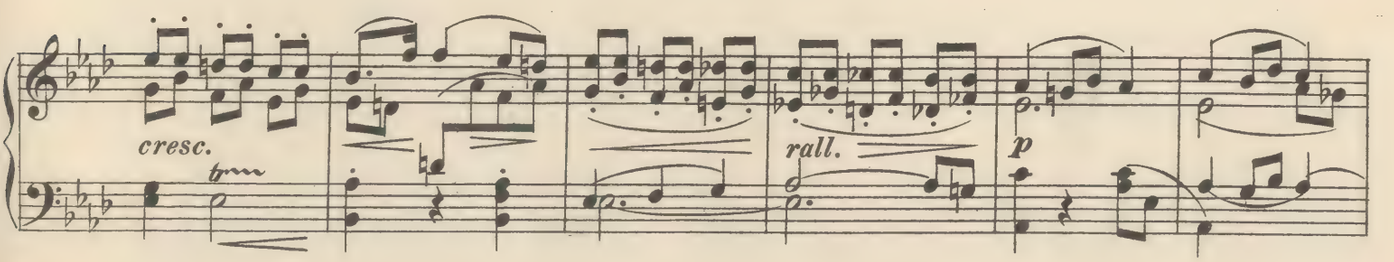


(Národní píseň 5 taktů. Nationalmelodie 5 Takte lang.)









Fr. A. Urbánek v Praze. Prag. U. 29. Ryli a tiskli Engelmann & Mühlberg v Lipsku.

Più animato.

p

p dolce ma poco espressivo

cantando

f sf

cresc.

sf

sf

sf

sfz *f*

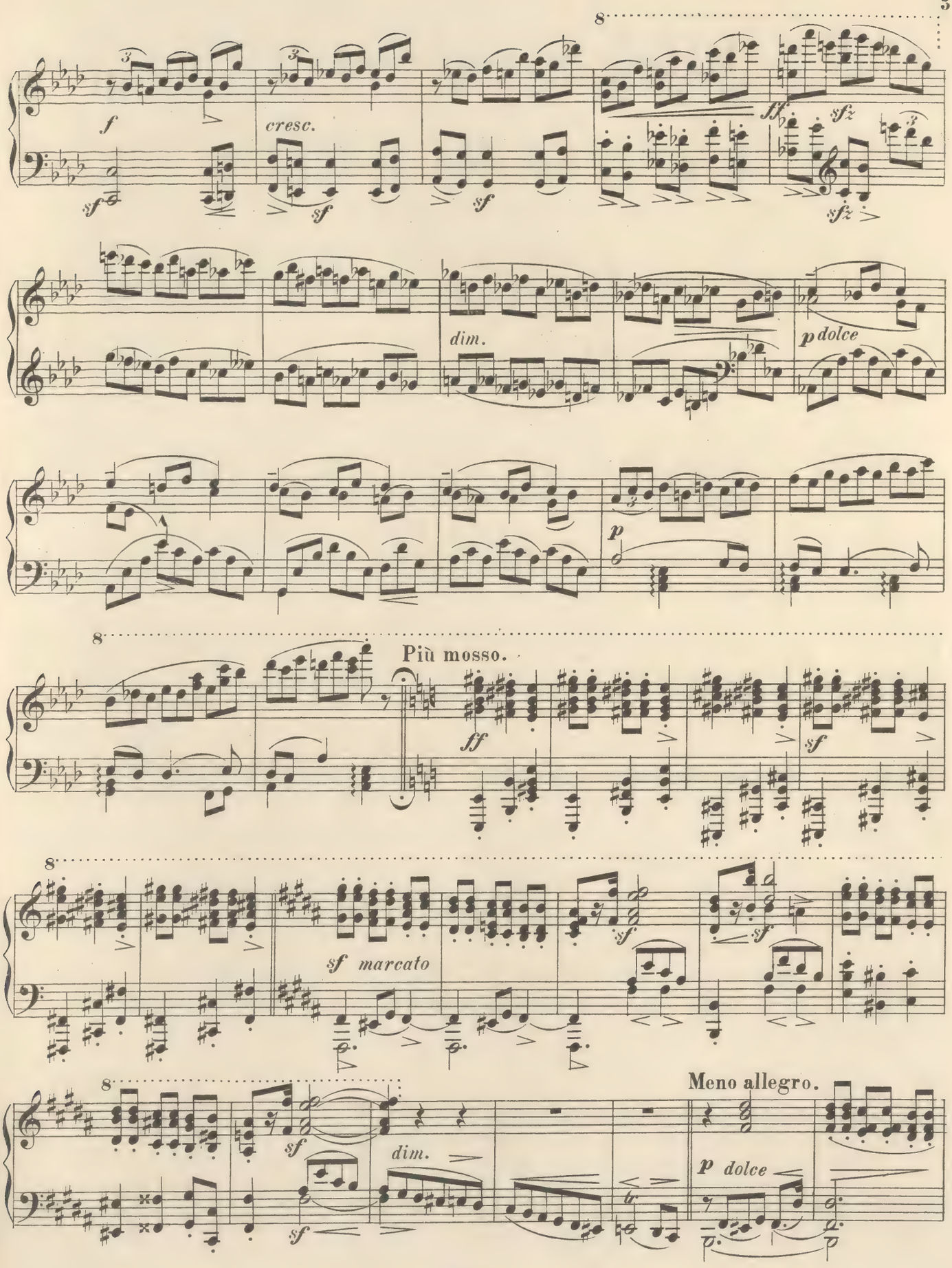
m.s.

dim.

p dolce espressivo

egualmente

bene cantando


8
f
cresc.
sf
sf
sf
ff
sfz
sfz
dim.
p dolce
p
8
Più mosso.
ff
sf
8
sf marcato
sf
sf
8
sf
dim.
sf
Meno allegro.
p dolce

Più moderato.

cresc. f cresc. rit. mf

f poco rall. rit. p cresc. f

1

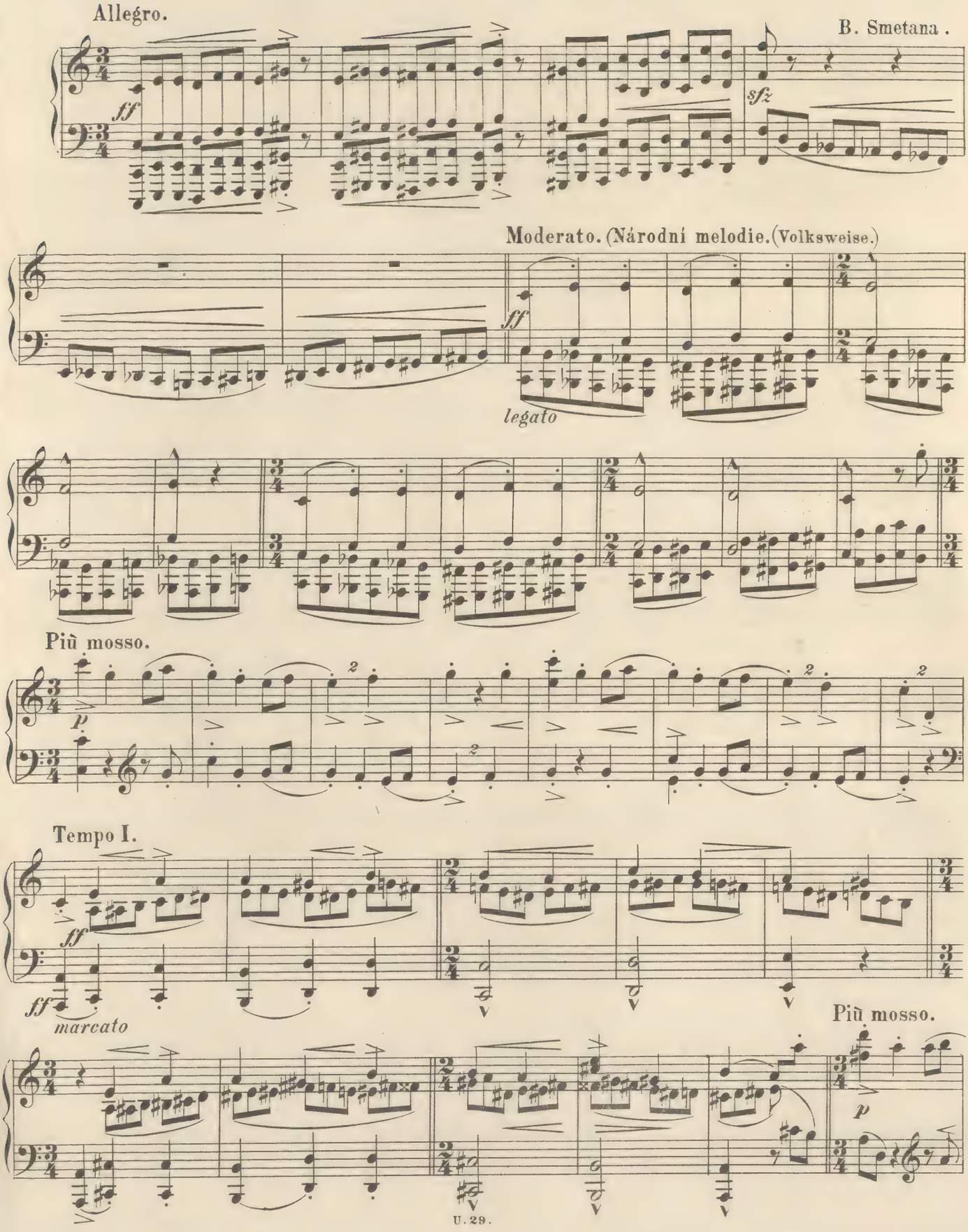
legatissimo dim. e smorz.

8 m.s. m.d. m.s. 8

m.d. pp m.d. pp pp

armonioso

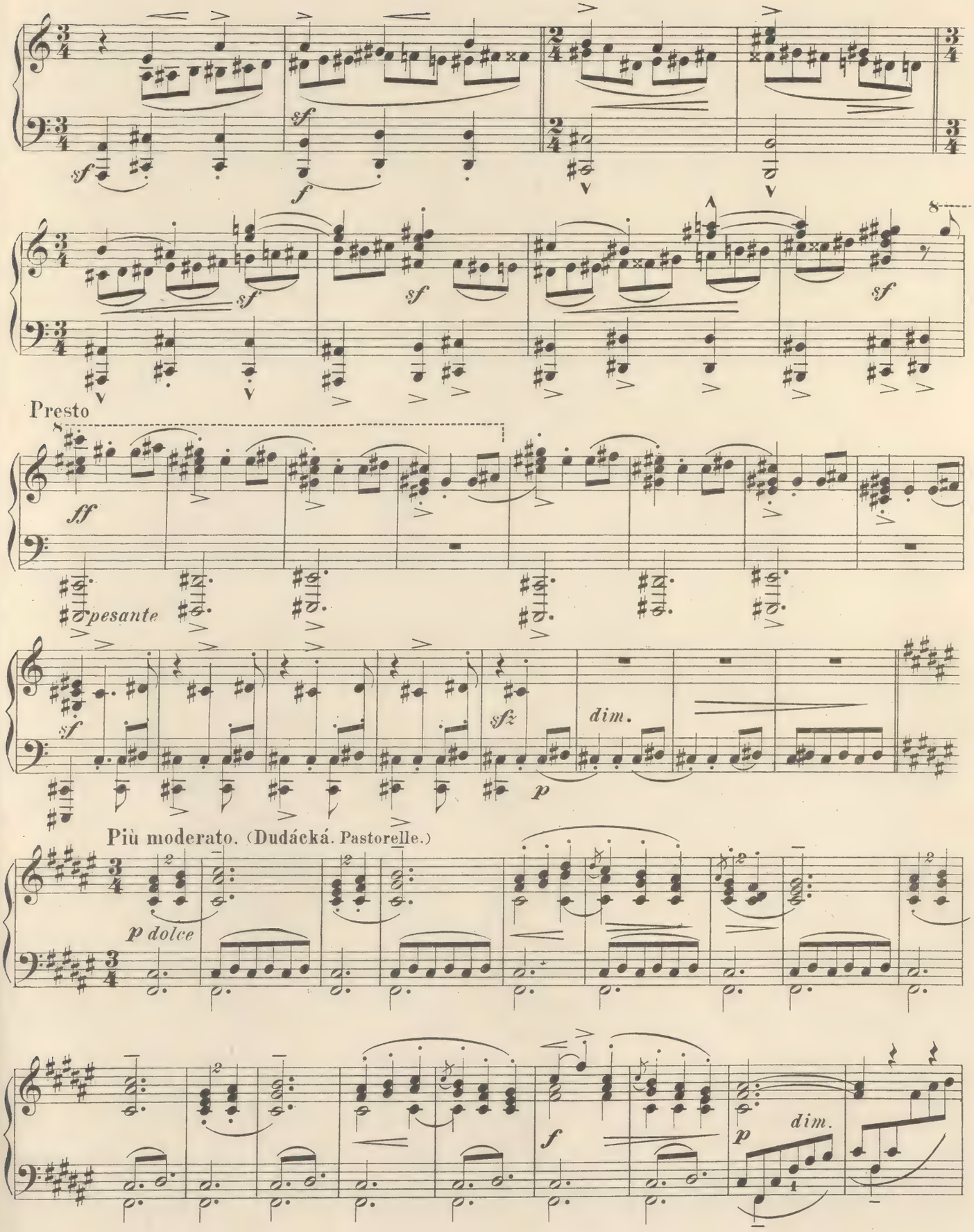
IV. Medvèd.


Allegro.
B. Smetana.
ff
sfz
Moderato. (Národní melodie. (Volksweise.)
ff
legato
Più mosso.
p
Tempo I.
ff
ff
marcato
Più mosso.
p

fsf *sf* *sf* *p* *cresc.* *f* *sf* *sf* *sf*

Tempo I.

ff *sf* *sf* *molto marcato*


sf
sf
f
sf
sf
sf
Presto
ff
pesante
sf
sfz
dim.
p
Più moderato. (Dudácká. Pastorelle.)
p dolce
f
p
dim.

dim.

pp dolcissimo e leggiero

cresc.

f

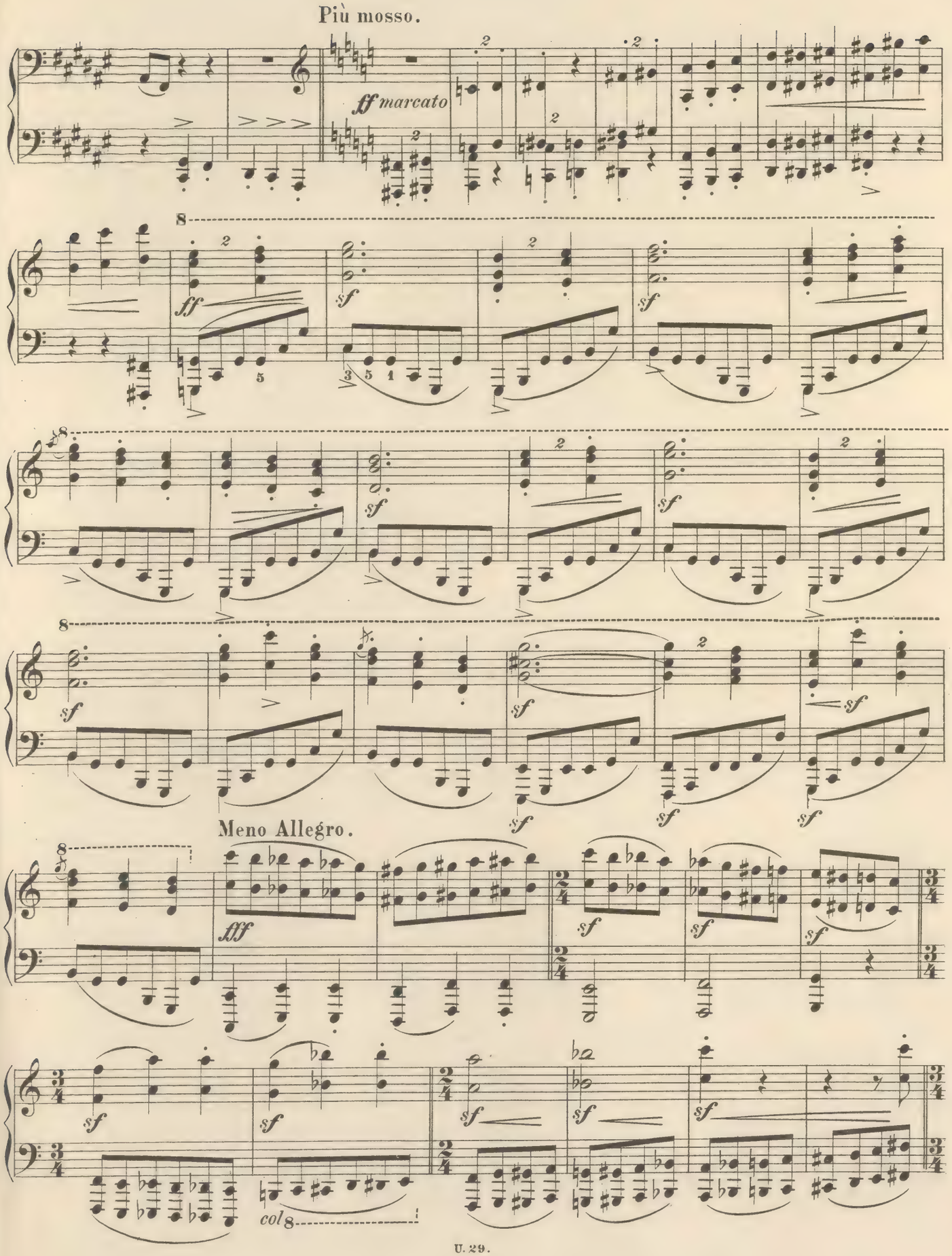
dim.

cresc.

f

cresc.

acceller.


Più mosso.
ff marcato
sf
Meno Allegro.
fff
col 8

ff sf poco accellerando sf sf ff sf

8 sf sf 2 2 sf sf

8 2 2 dim. sempre dim. p

pp acceller. cresc.

Presto.
martellato

molto cresc. f ff

8 fff sfz sfz sfz sfz sfz

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5. Cibulička.
6. Dupák.

Pro piano na dvě ruce

Für Piano zu zwei Händen

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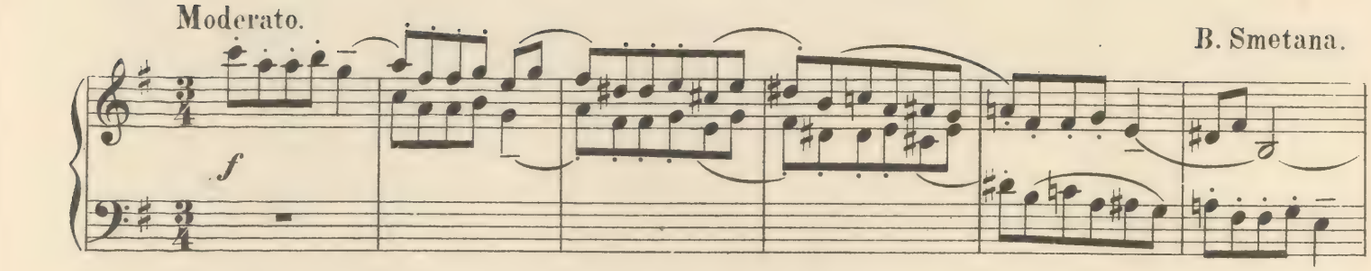
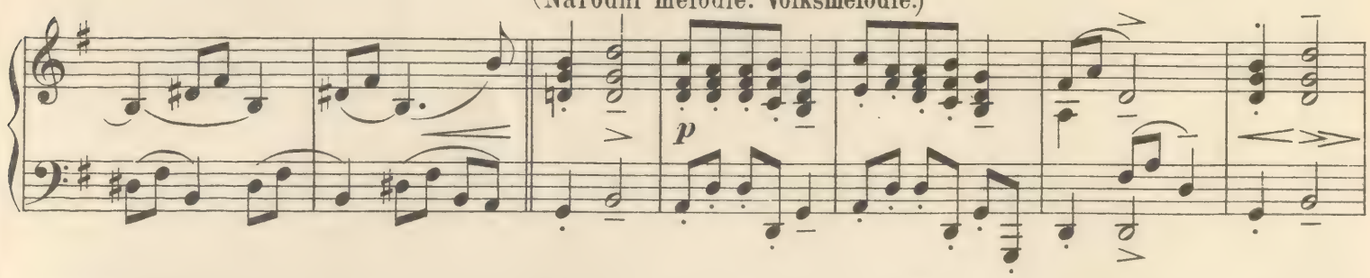
V. Cibulička.

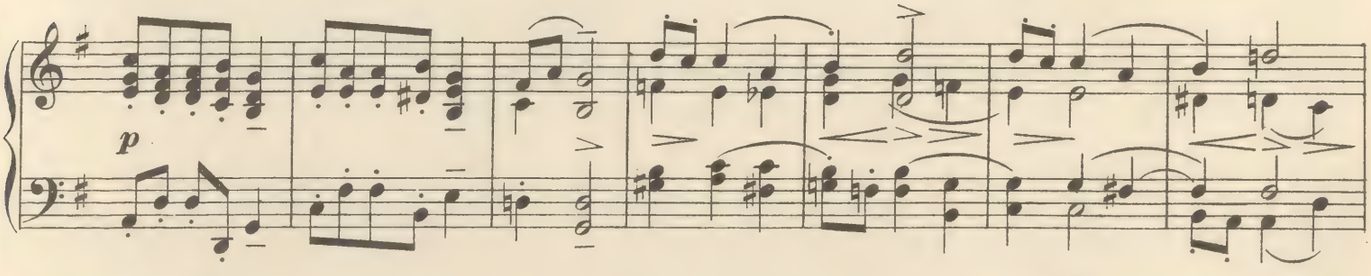
Moderato.

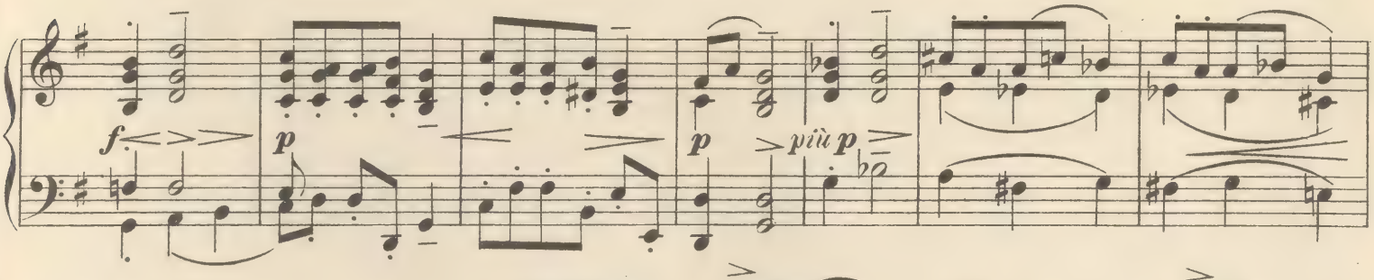
B. Smetana.

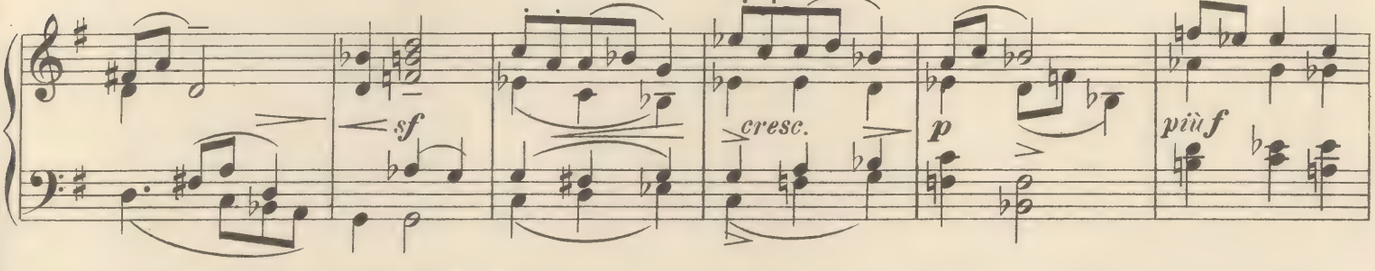


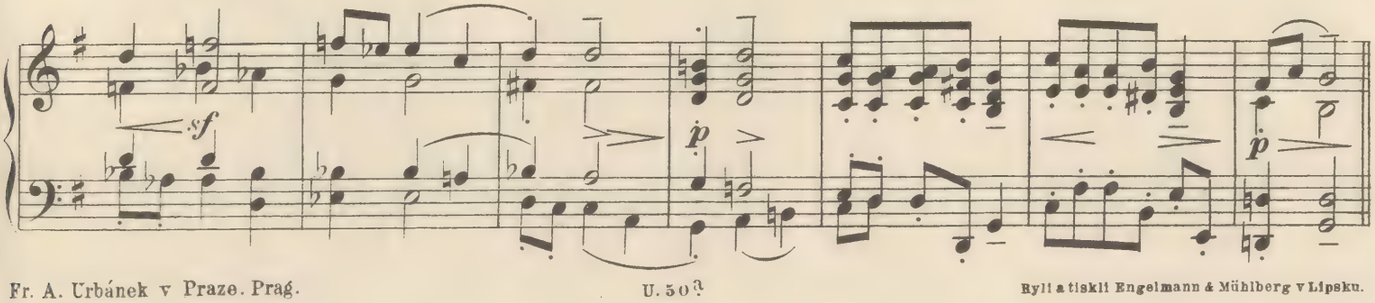
(Národní melodie. Volksmelodie.)











Fr. A. Urbánek v Praze. Prag. U. 503 Ryli a tiskli Engelmann & Mühlberg v Lipsku.

p *f* *sf* *p* *f* *sf*

p

p dolce innocente

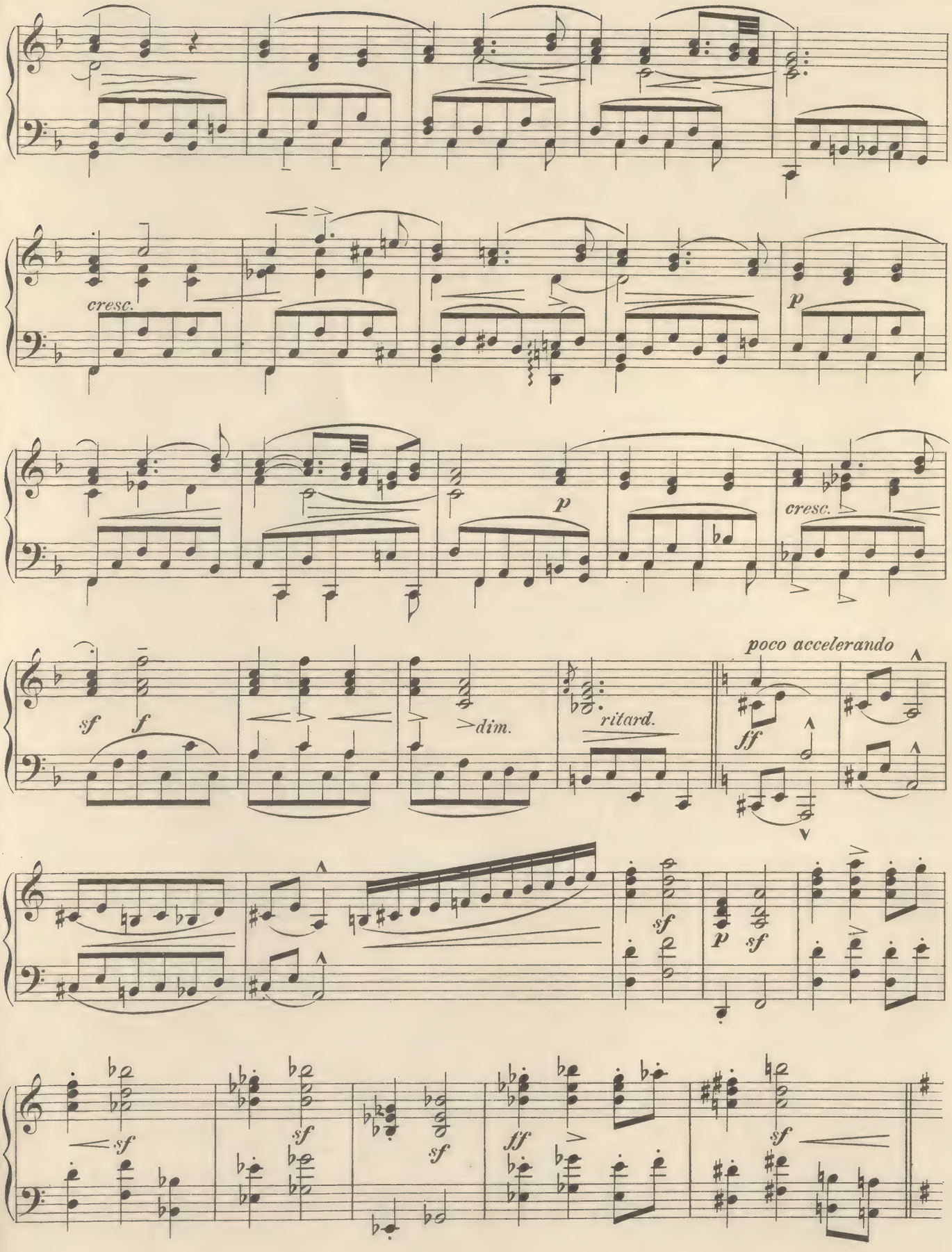
f *sf* *sf* *sf* *sf* *sf* *sf*

ff *sf* *sempre ff*

sf *sf*

Con anima.

sff *pp dim.* *rit.* *dolce amoroso*


cresc.
p
p
cresc.
sf
f
dim.
ritard.
poco accelerando
ff
sf
p
sf
sf
sf
ff
sf

Tempo I.

p

sf

p

p

cresc.

sf dim.

p dolce semplice

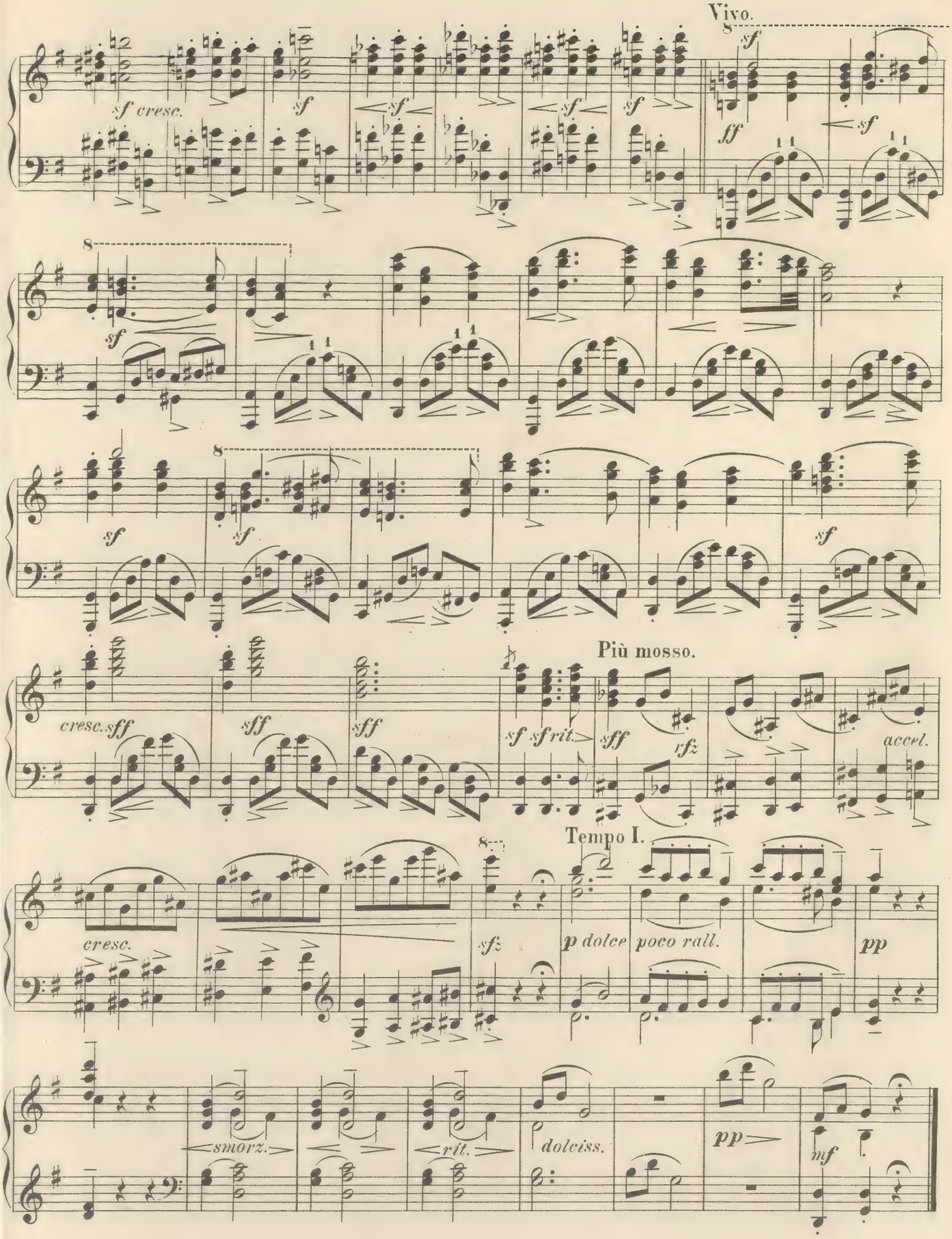
f cresc.

accel.

ff *sf*

p *f*

ff


Vivo.
sf cresc.
sf
ff
Più mosso.
cresc. sff
sff
sf sf rit.
sff
rfz
accel.
Tempo I.
cresc.
sfz
p dolce
poco rall.
pp
smorz.
rit.
dolciss.
pp
mf

VI. Dupák.

B.Smetana.

Vivacissimo.

ff martellato

cresc.

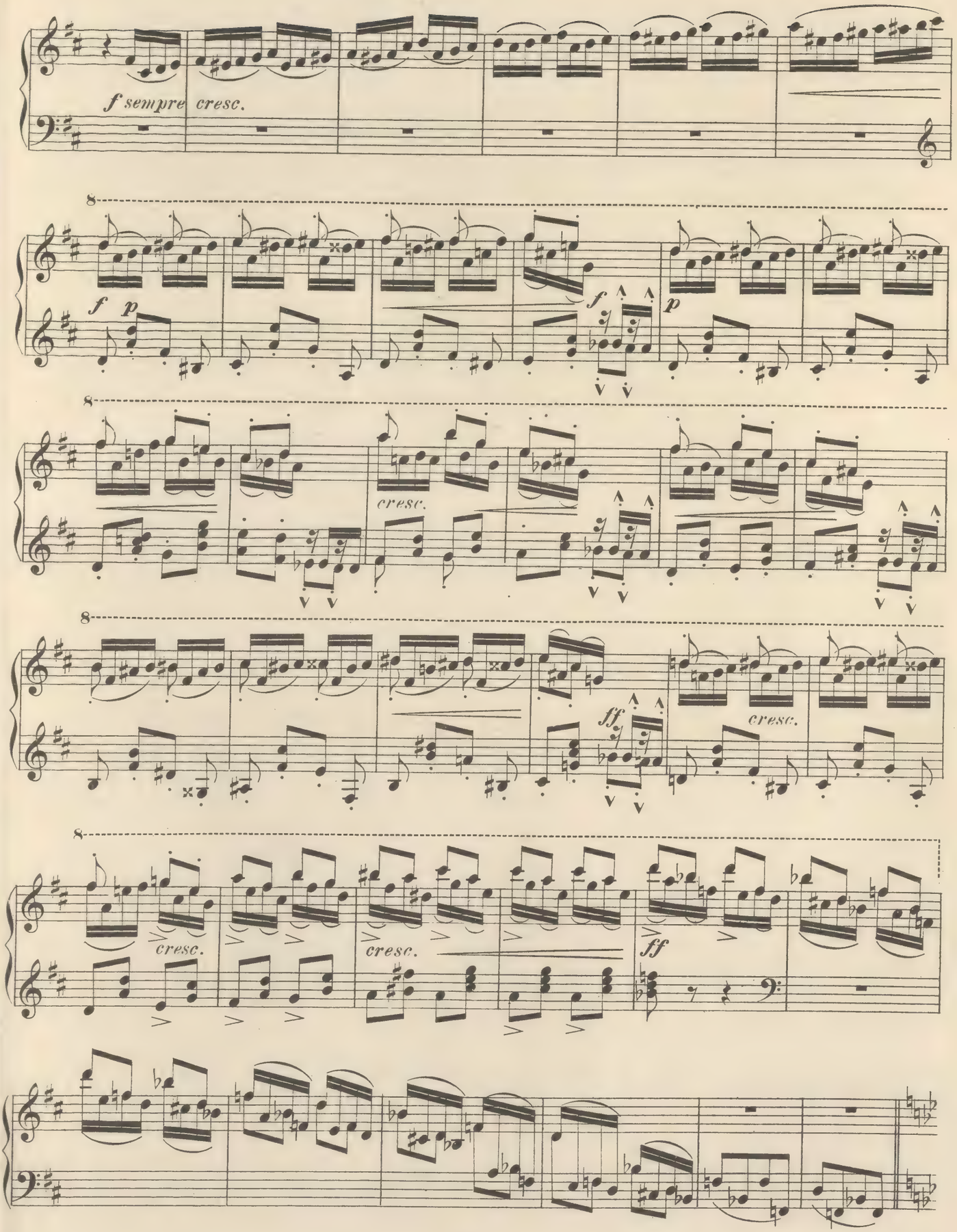
fp leggiero e staccato

ff

f

cresc.

f.


f sempre cresc.
8
f p
f
p
cresc.
ff
cresc.
8
cresc.
cresc.
ff

L'istesso tempo. (Dudácká. Pastorelle.)

sf molto dim. *p dolce*

legato

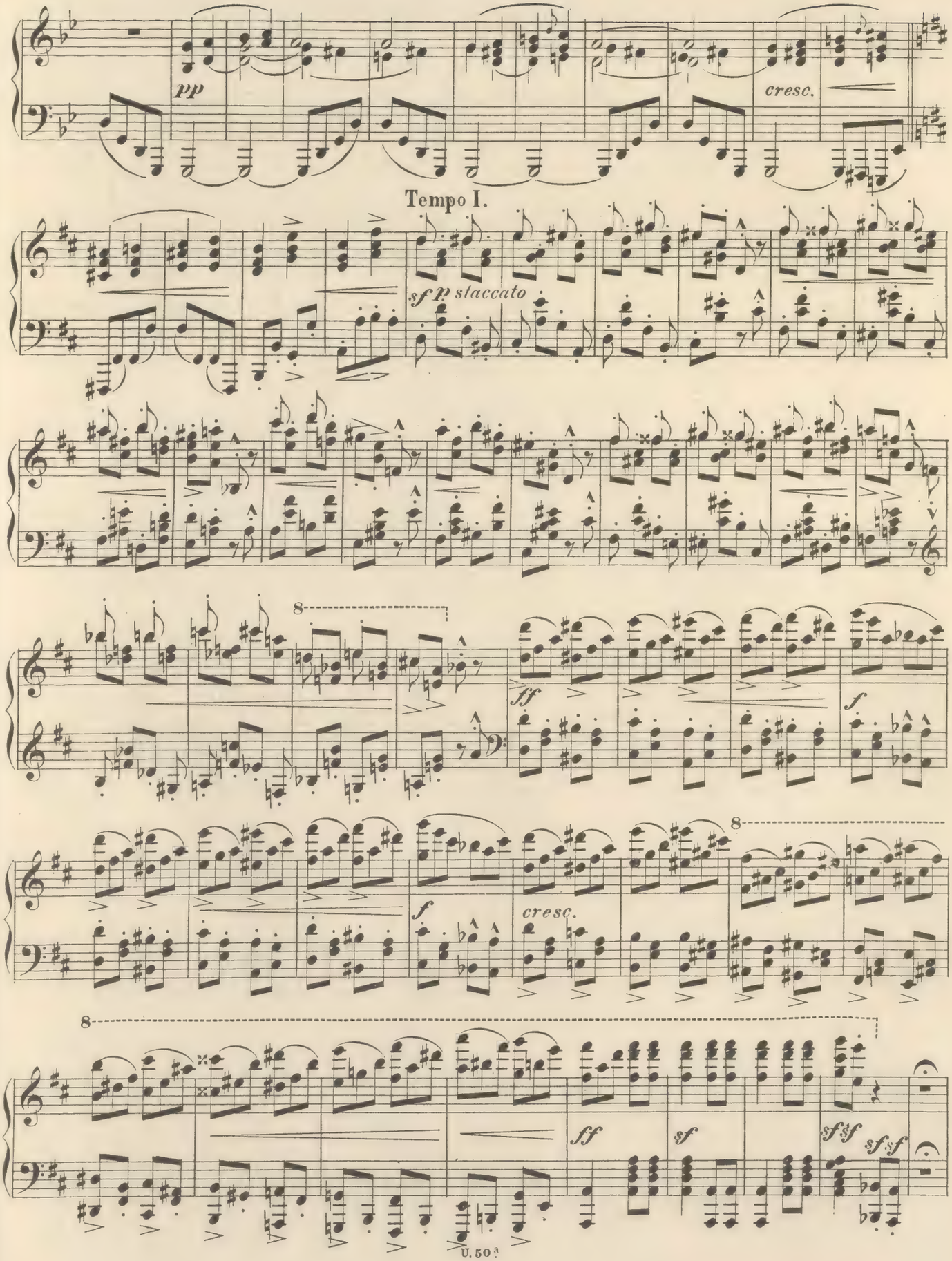
egualmente

sf

più p

cresc.

f


pp
cresc.
Tempo I.
sf p staccato
8
ff
f
8
f
cresc.
8
ff
sf
sf sf
sf sf

Meno allo.

p

p dolce

cresc.

ff

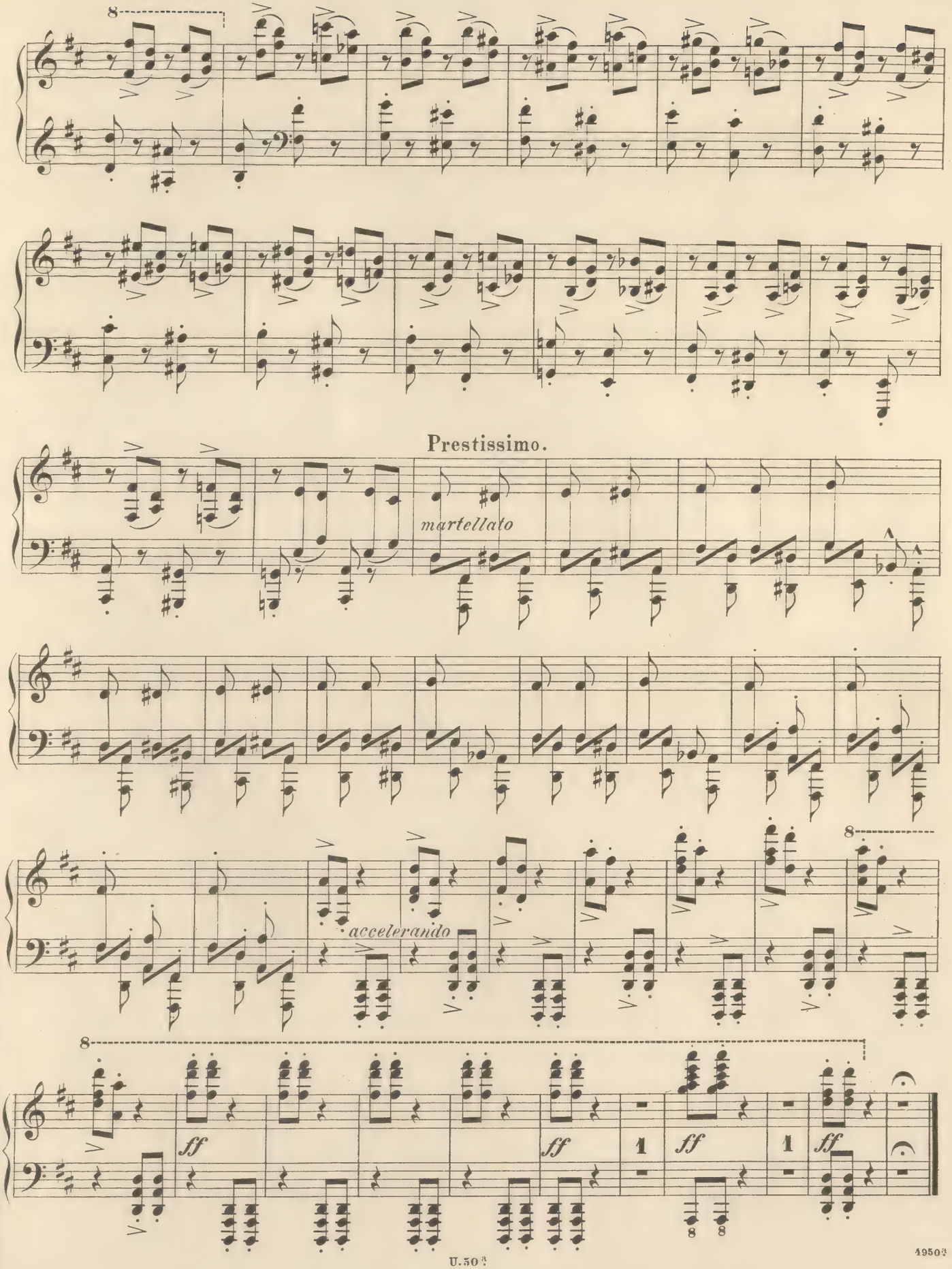
ff

2

Presto.

ff martellato

f


8
Prestissimo.
martellato
accelerando
8
8
ff
ff
1
ff
1
ff

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7. Hulán.
8. Obkročák.

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Für Piano zu zwei Händen

složil von

B. SMETANA.

Cena 3 k. Pr. 3 Mk.

Veškera práva vyhrazena. Alle Rechte vorbehalten.

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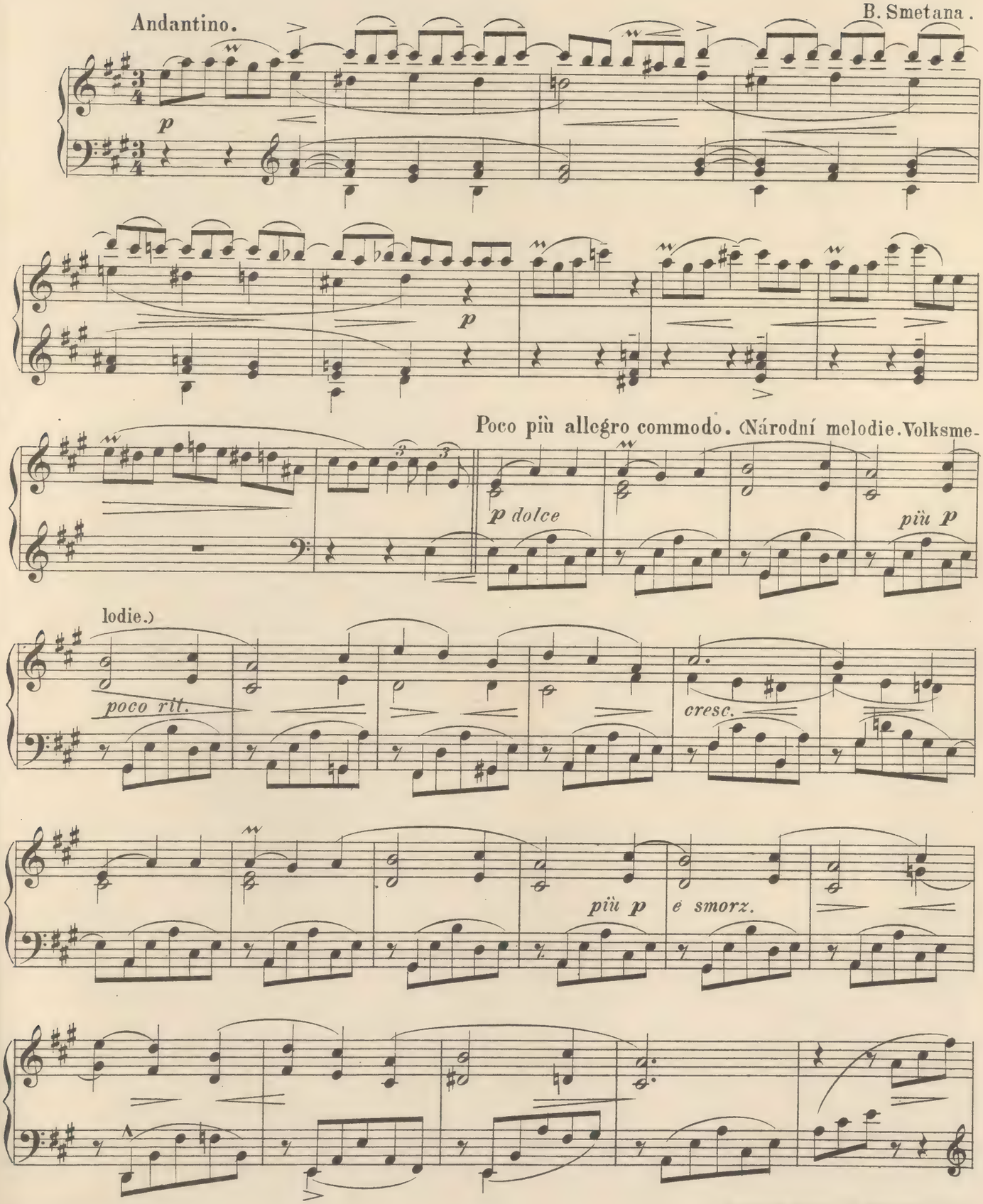
DUPLICATE.

VII. Hulán.



Fr. A. Urbánek v Praze. Prag. U. 50.
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p dolciss.

cresc.

f

dim.

leggiero

p dolce cantando,

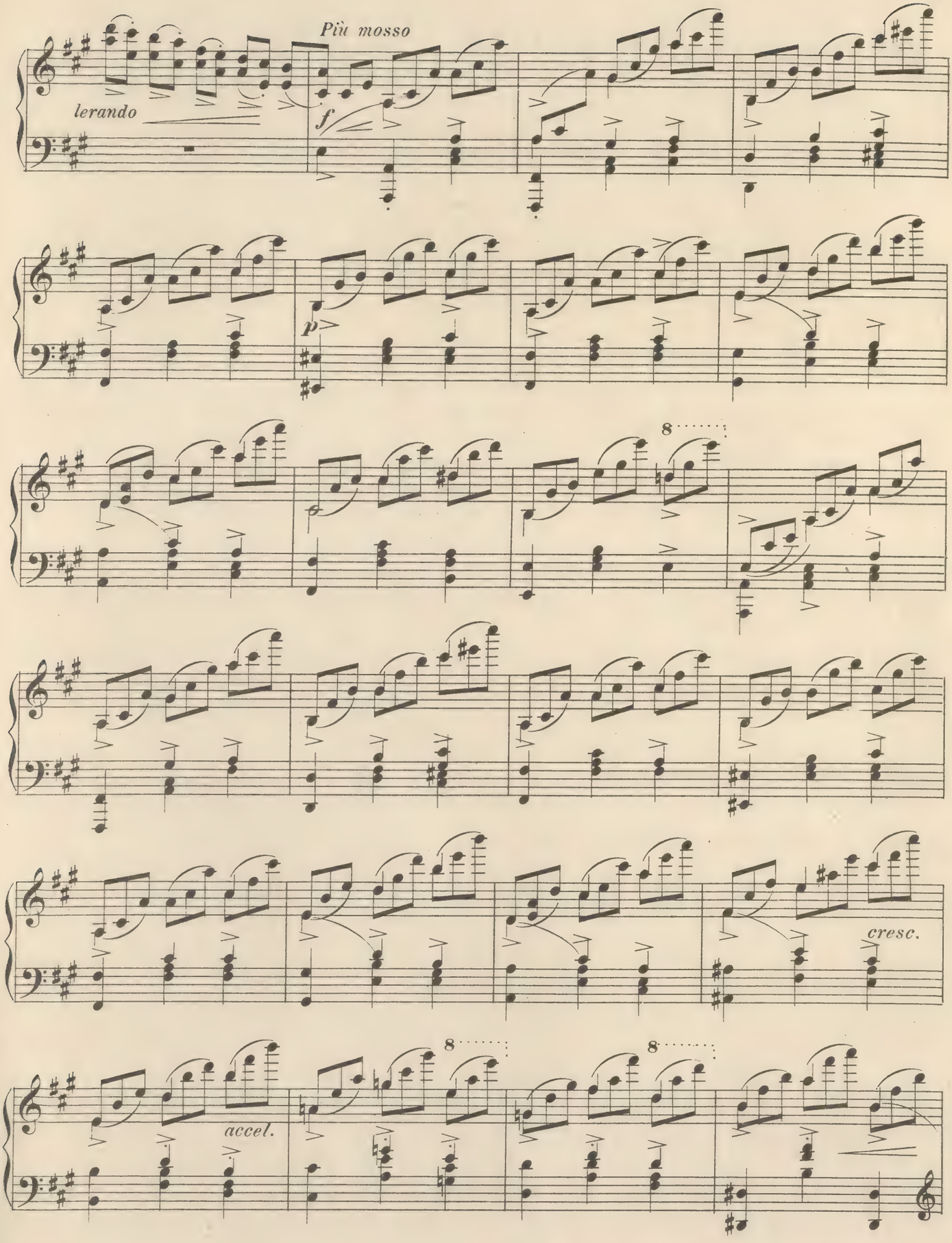
espressivo

più p

dim.

f

cresc. acce


Più mosso
lerando
f
p
8
cresc.
accel.
8
8

8

ff *rfz*

Tempo I.

rfz *sff* *p* 3 *dolce*

più p rall. *p* 3

a tempo

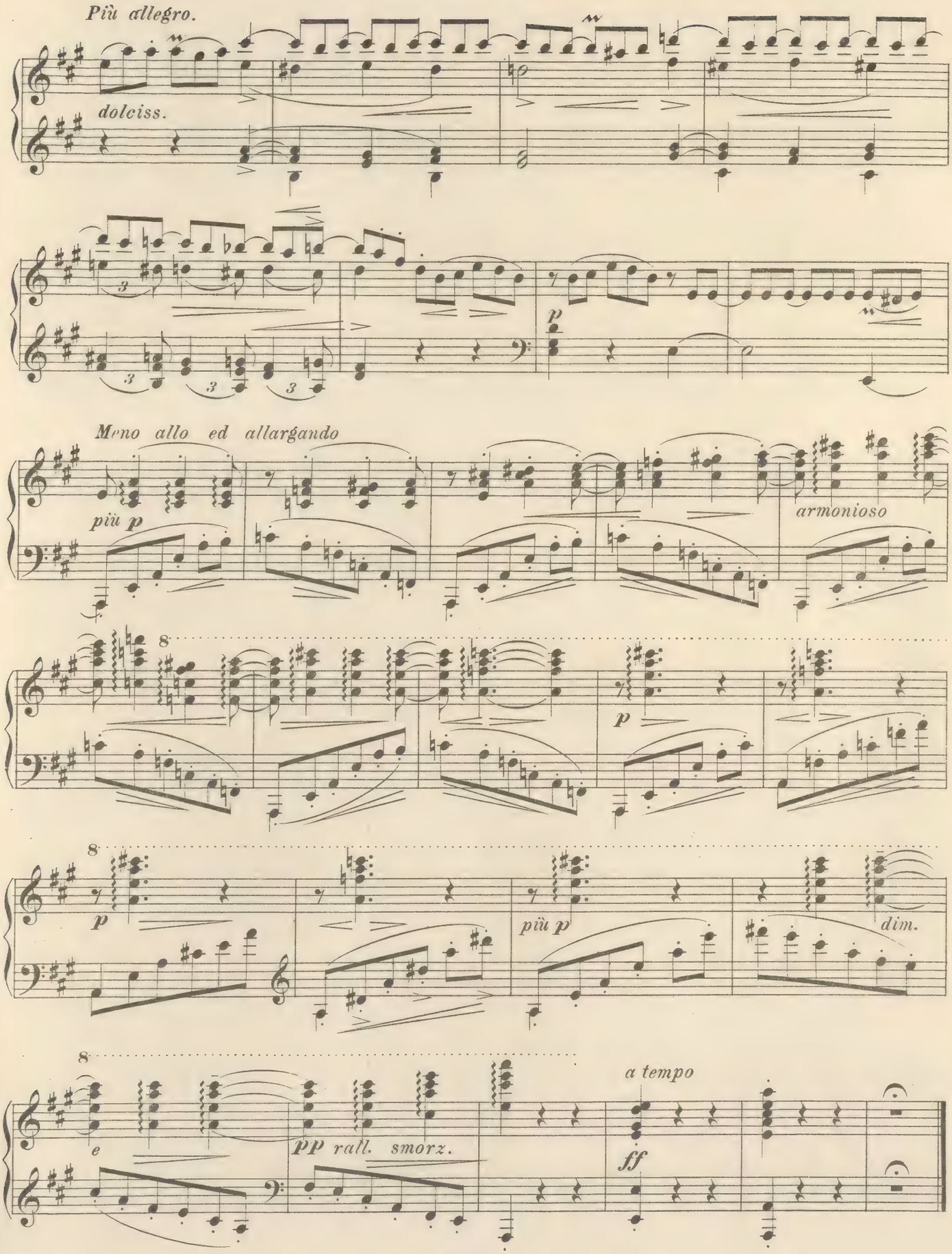
più p rall.

f *ff*

8

accel. *rfz* *sff* *ff*

Lento *p*


Più allegro.
dolciss.
p
Meno allo ed allargando
più p
armonioso
8
p
8
p
più p
dim.
8
e
pp rall. smorz.
a tempo
ff

VIII. Obkročák.

Allegro.

B. Smetana.

f

dim.

Národní melodie.(Volksmelodie.)

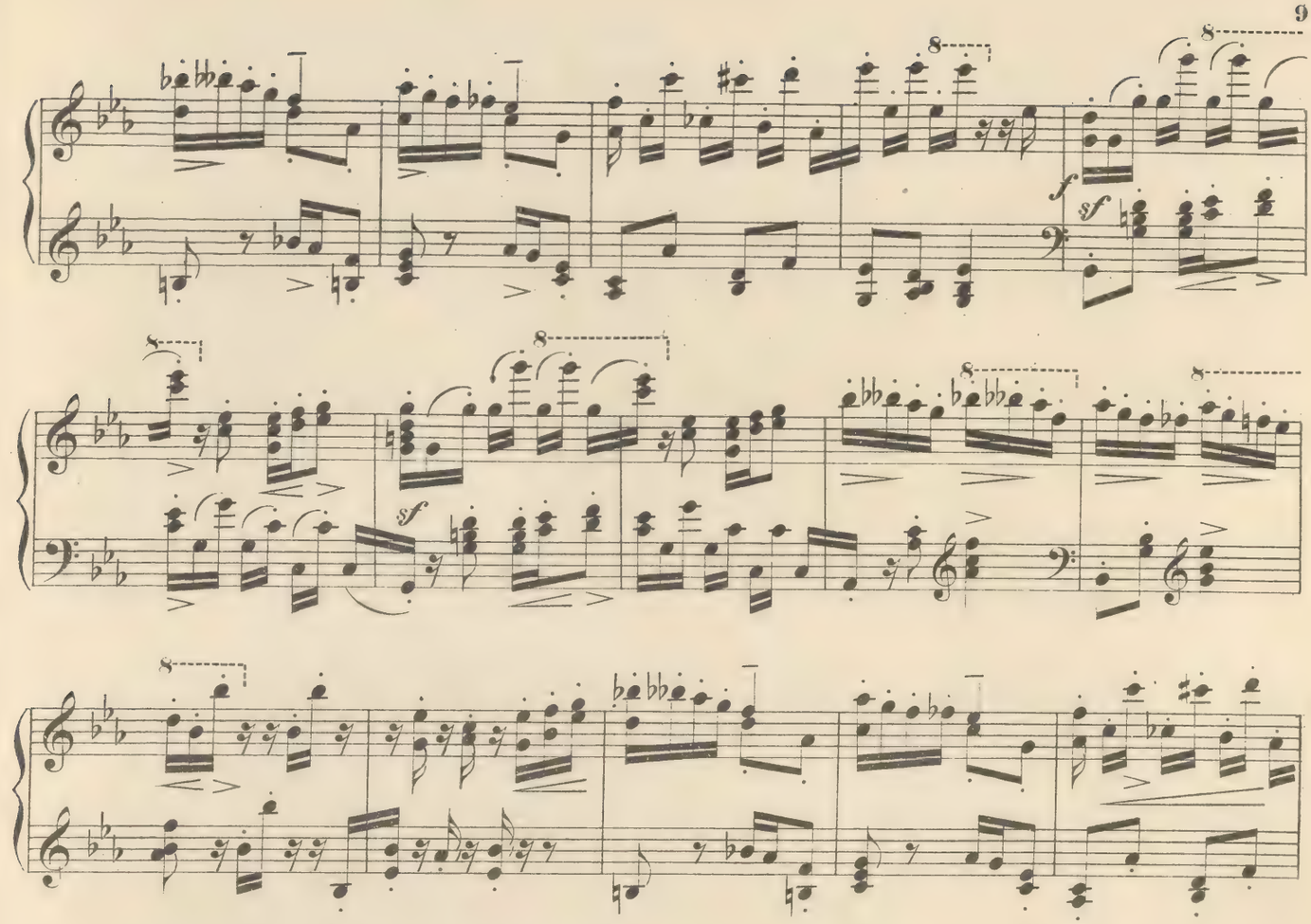
Moderato assai.

mf

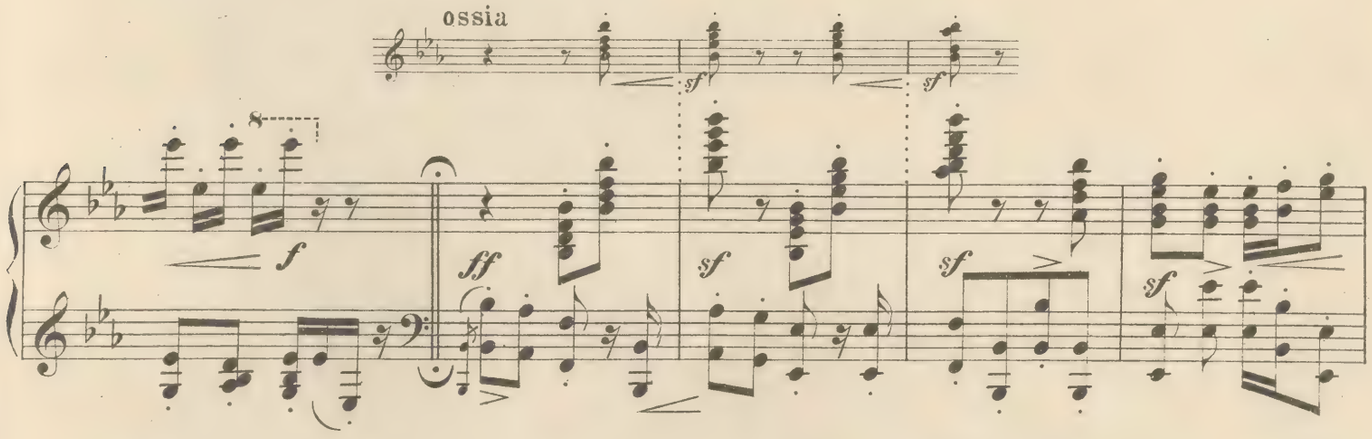
piu f

Un pochettino allegro.

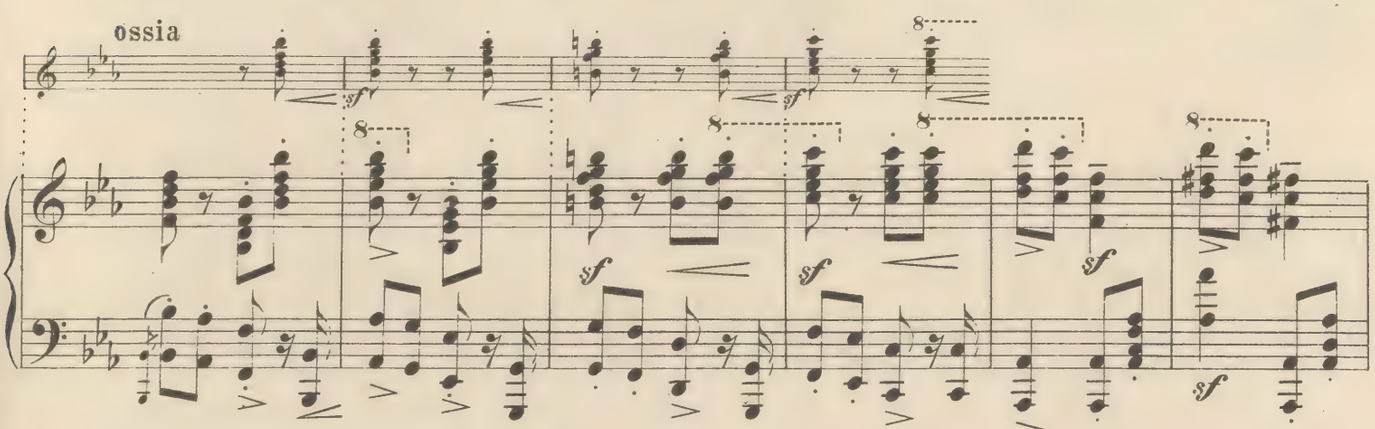
più p



ossia



ossia



Molto vivace.

8 8

sf *sf* *cresc.* *ff* *sf* *sf*

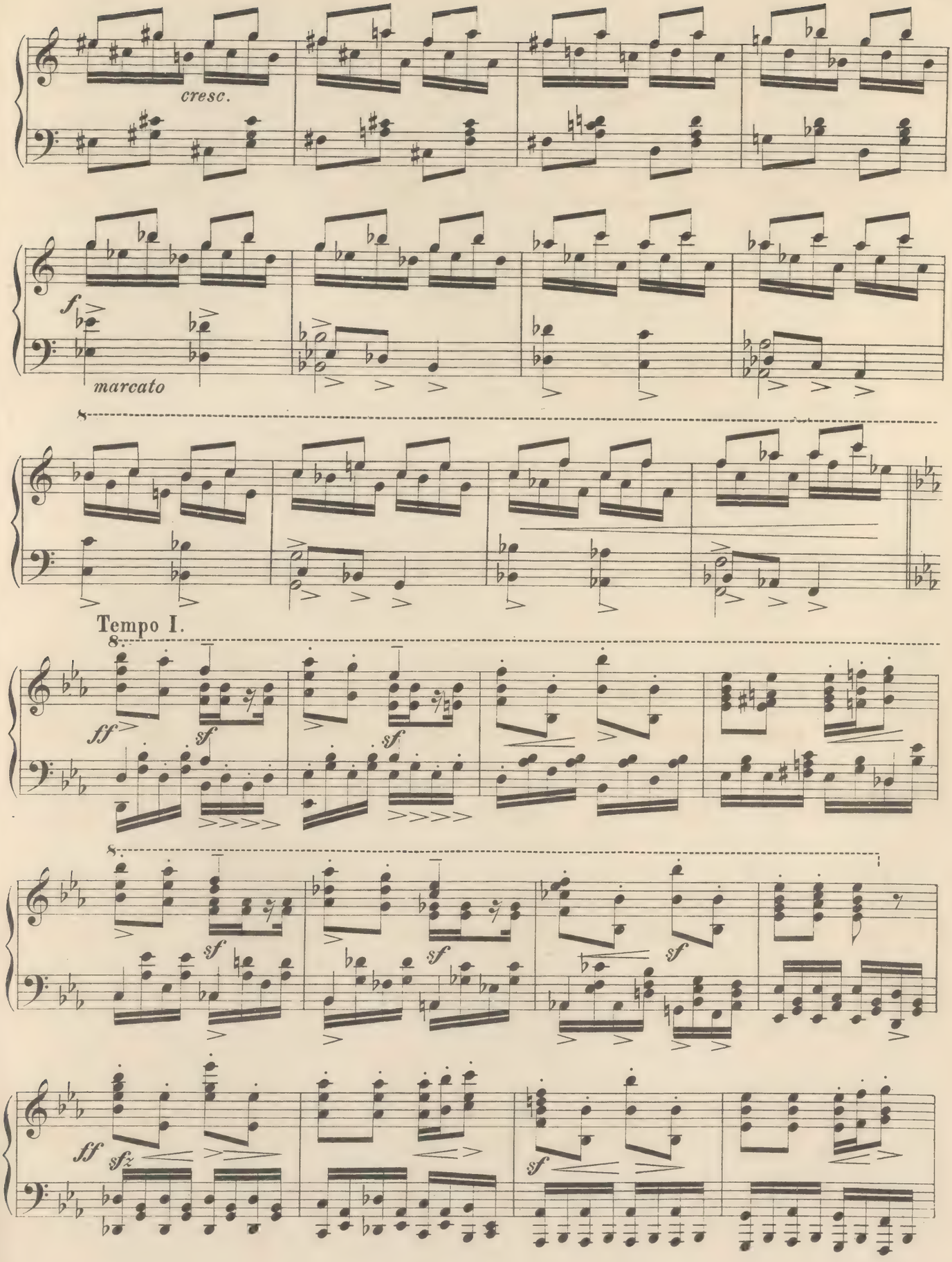
sf *sf* *sf* *sf*

sf *f*

sf *sf*

sf *cresc.* *sf* *più* *f* *sf*

sf *sf*


cresc.
f
marcato
Tempo I.
ff
sf
sf
sf
sf
sf
ff
sfz
sf

molto dim.

p

dim.

più p

pp

più p

ppp

mf molto espress.

sf

p

sf

p

pp

p

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9. Sousedská.
10. Skočná.

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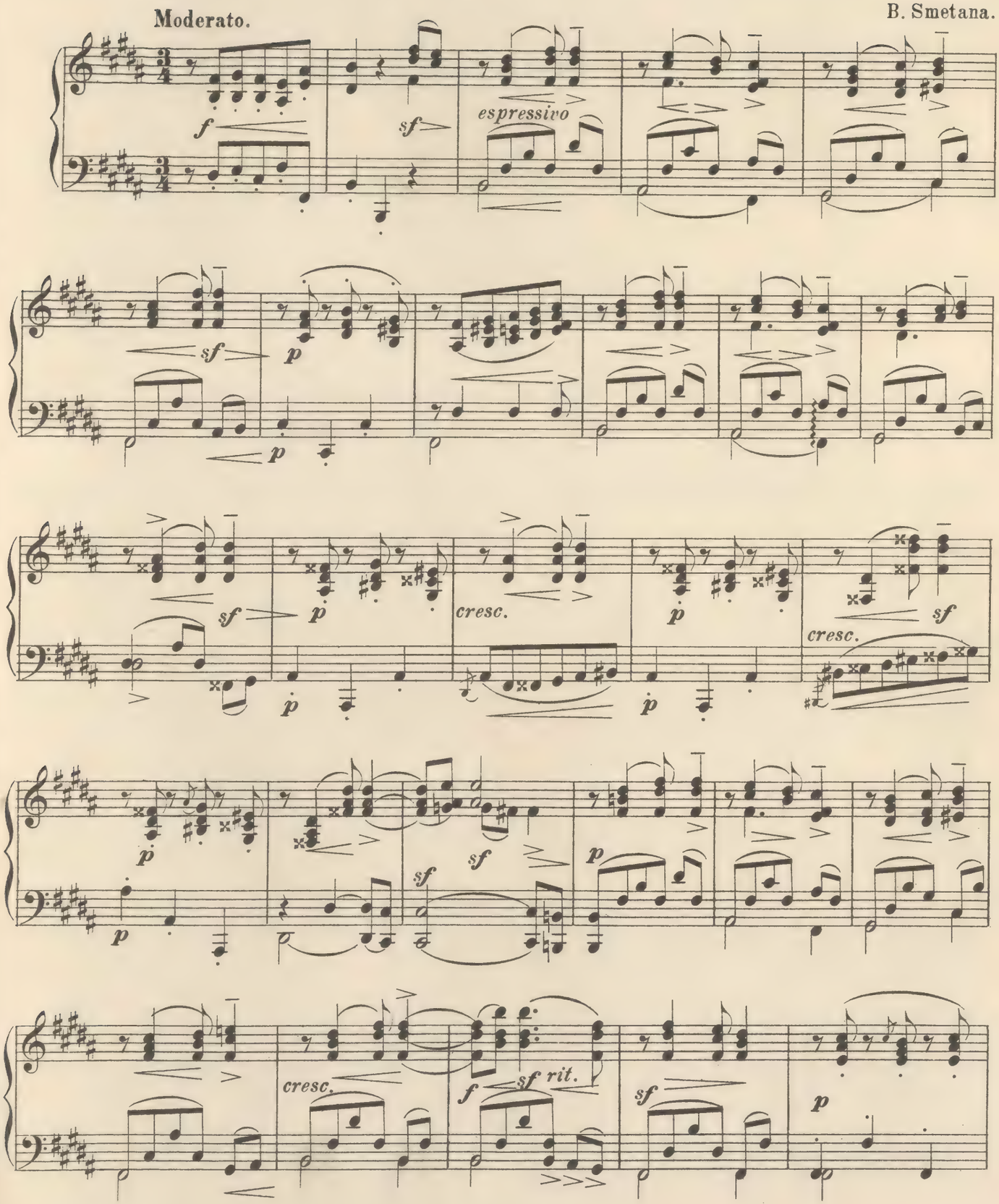
IX. Sousedská.

Moderato.

B. Smetana.



Fr. A. Urbánek v Praze. Prag.

U. 509

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poco f

ff

sffz

sfz

sfz

sfz

p

p

dim.

sfz

sfz

8

dolce

espress.

dim.

rall.

pp

sf

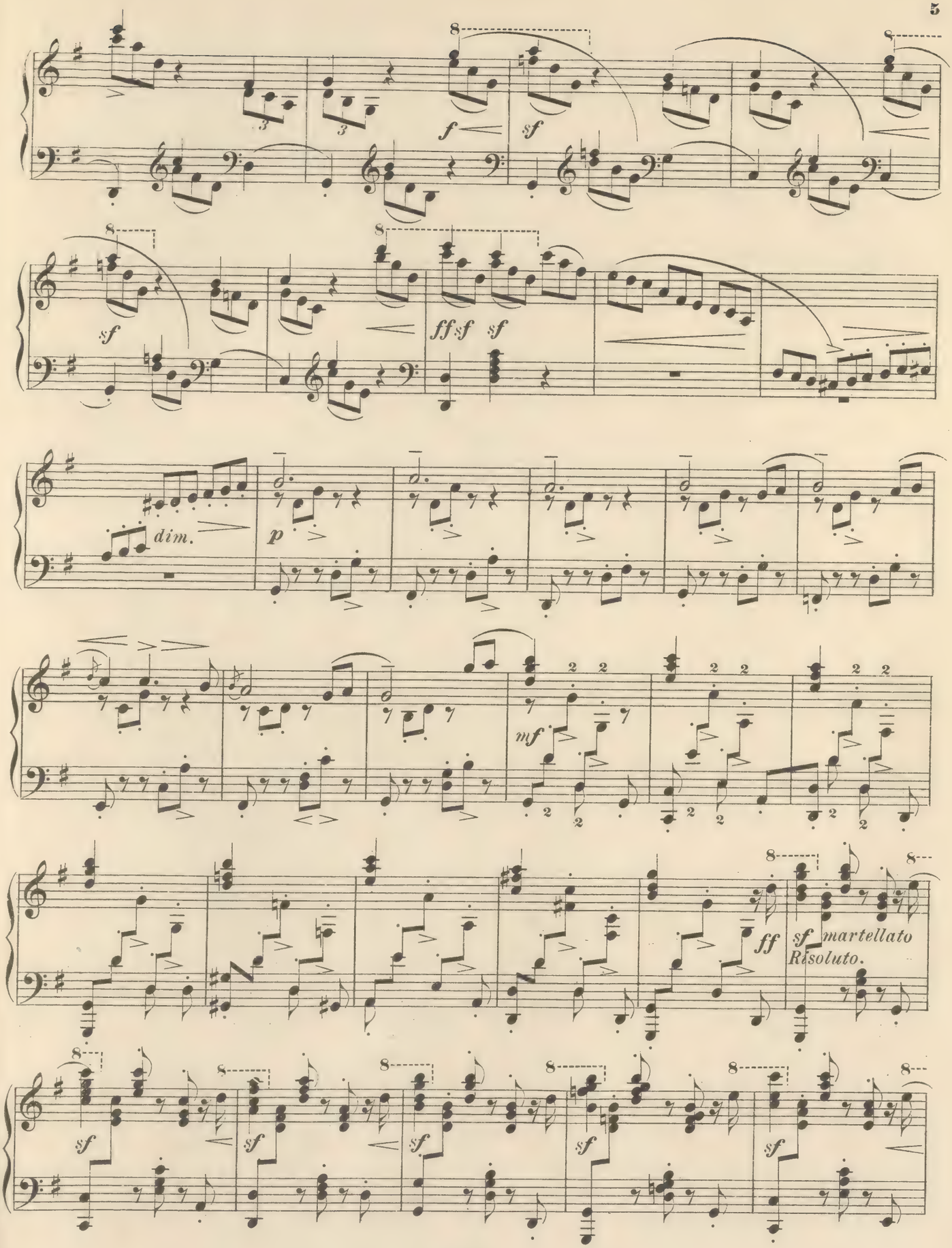
Piu animato

mf

sf cresc.

più cresc.

3


f
sf
sf
ff sf sf
dim.
p
mf
ff
sf martellato
Risoluto.

sff ff sf sf sf sf sf sf

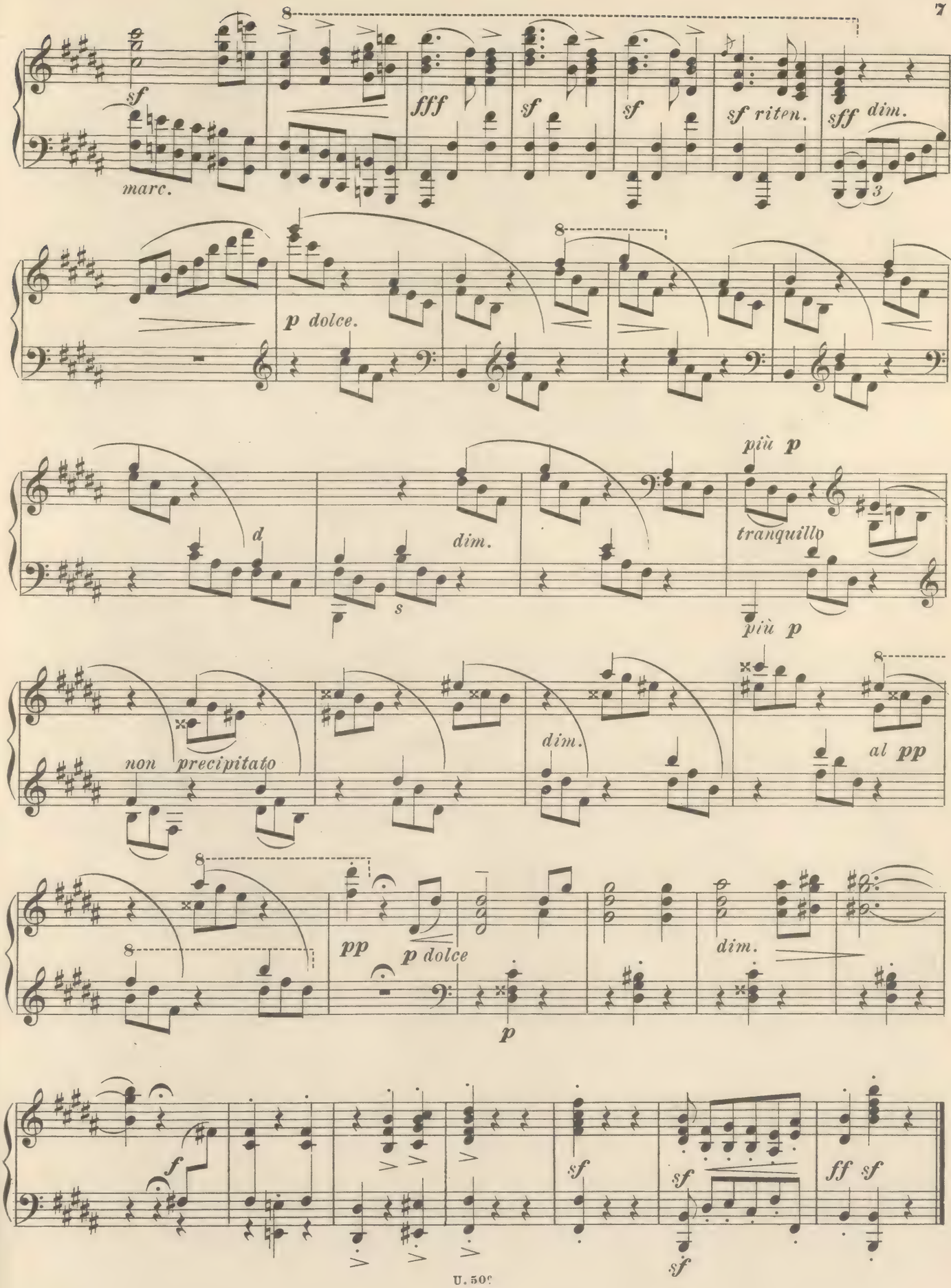
ff sf sf sf sf sf sf

cresc. sf sf sf sf

ffz sf sf f

ffz sf sf sf sff p p

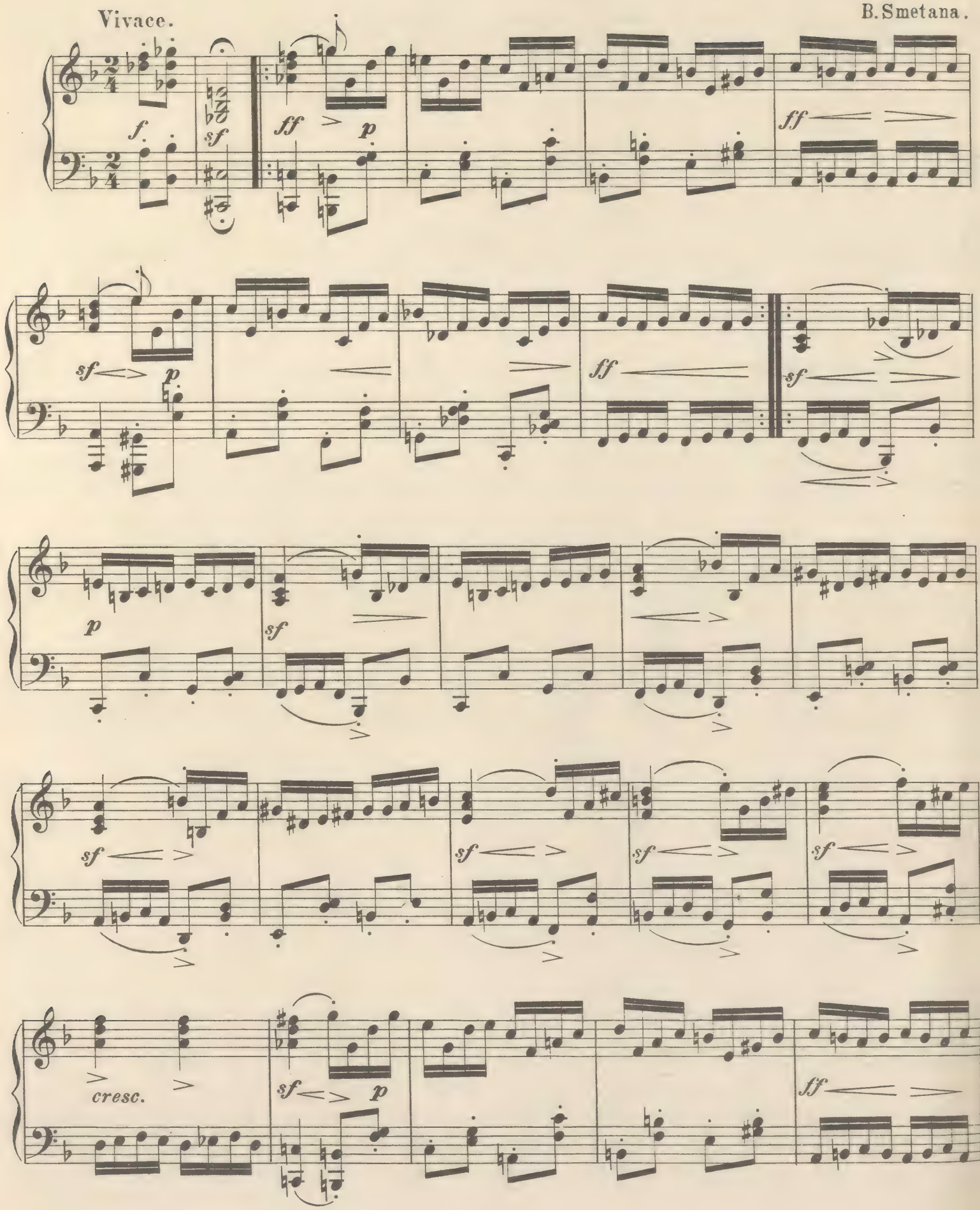
dolce più p dim. al pp ff sf

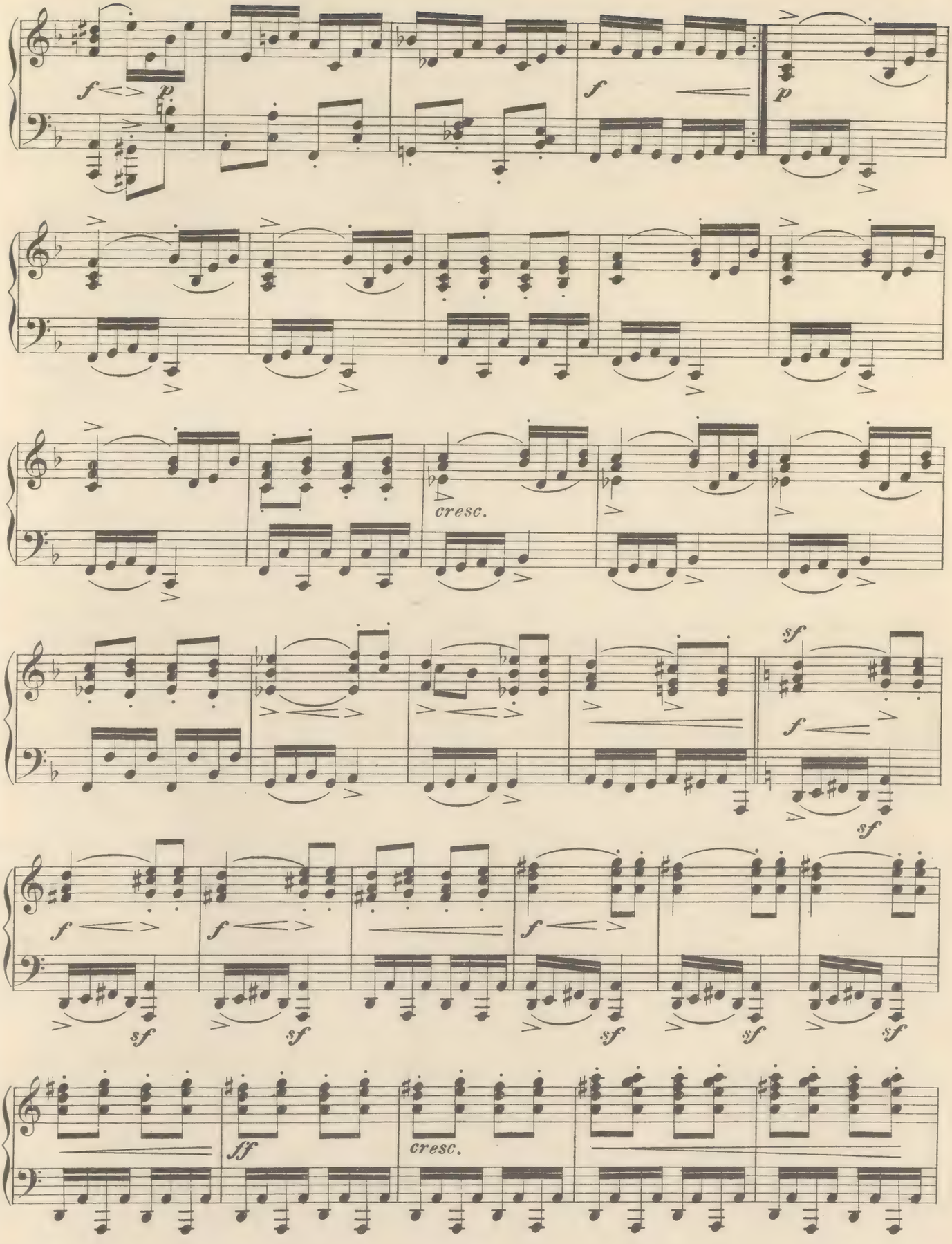

sf
marc.
fff
sf
sf
sf riten.
sff dim.
p dolce.
d
dim.
s
più p
tranquillo
più p
non precipitato
dim.
al pp
pp
p dolce
p
dim.
f
sf
sf
sf
ff sf

X. Skočná.

Vivace.

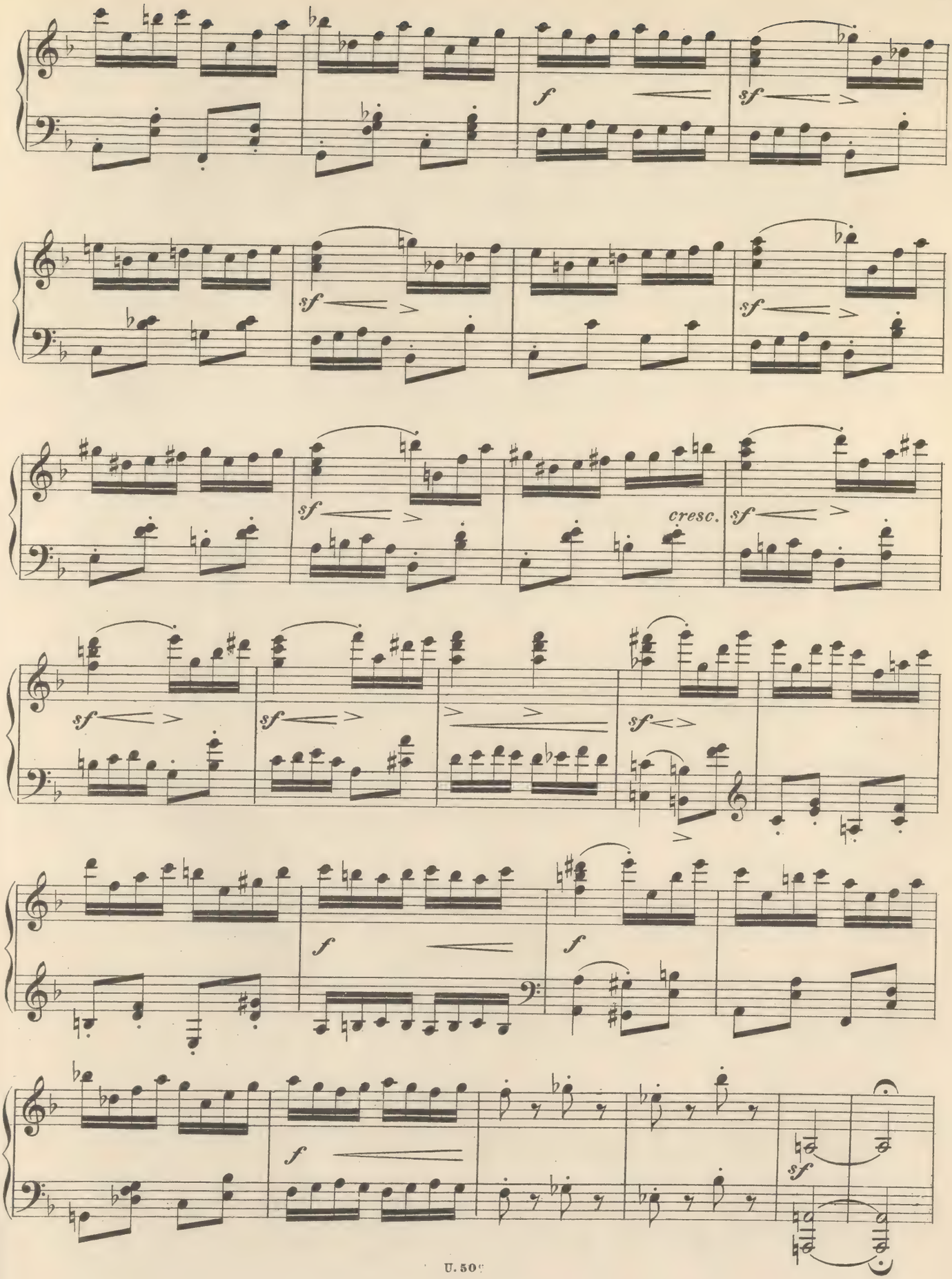
B. Smetana.




f
p
f
p
cresc.
sf
f
sf
f
f
f
sf
sf
sf
sf
sf
ff
cresc.

Vivo.

ff *f* *f* *p* *cresc.* *cresc.* *ff* *f* *f*


f
sf
sf
sf
sf
cresc.
sf
sf
sf
sf
f
f
f
sf

pp

cresc.

p

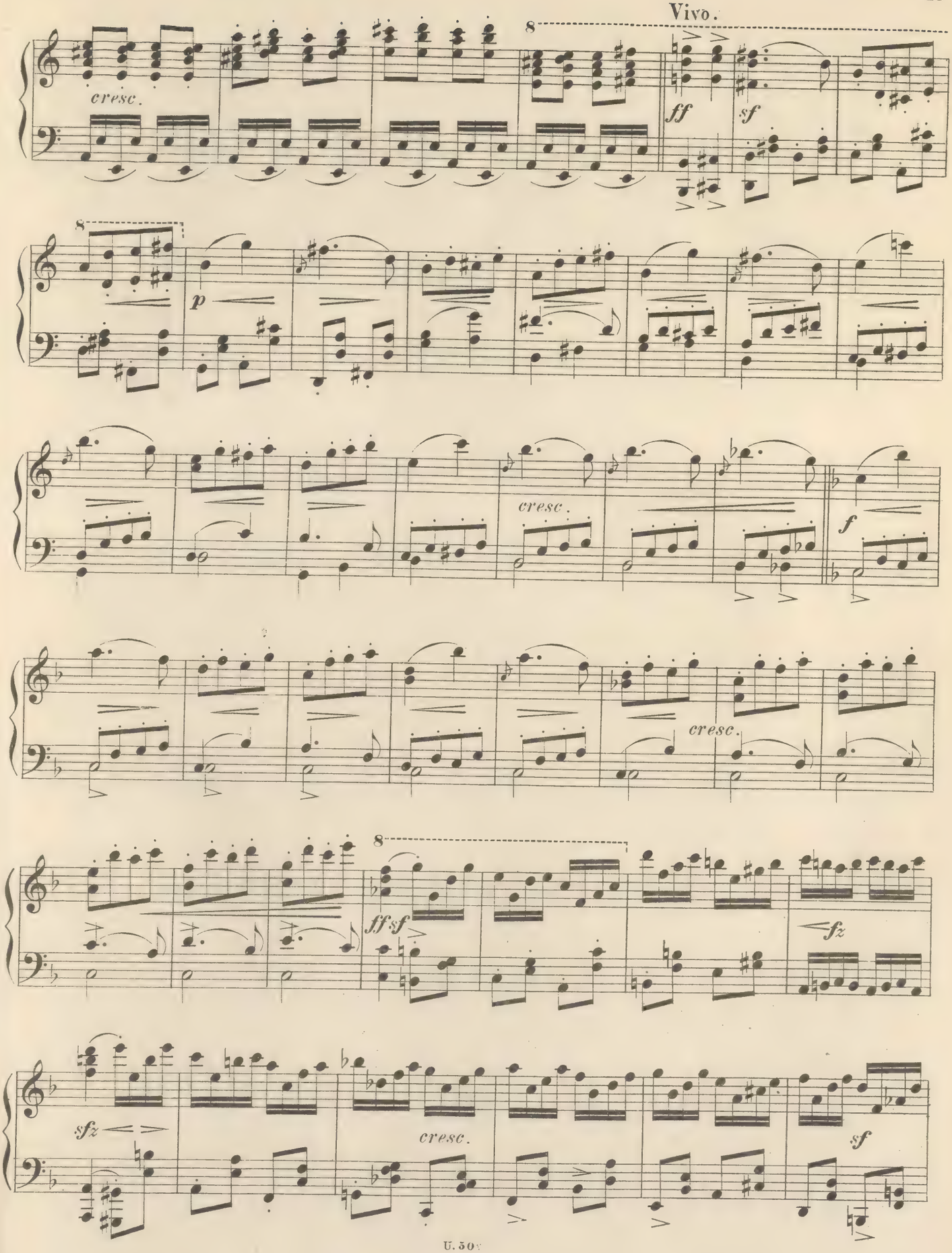
cresc.

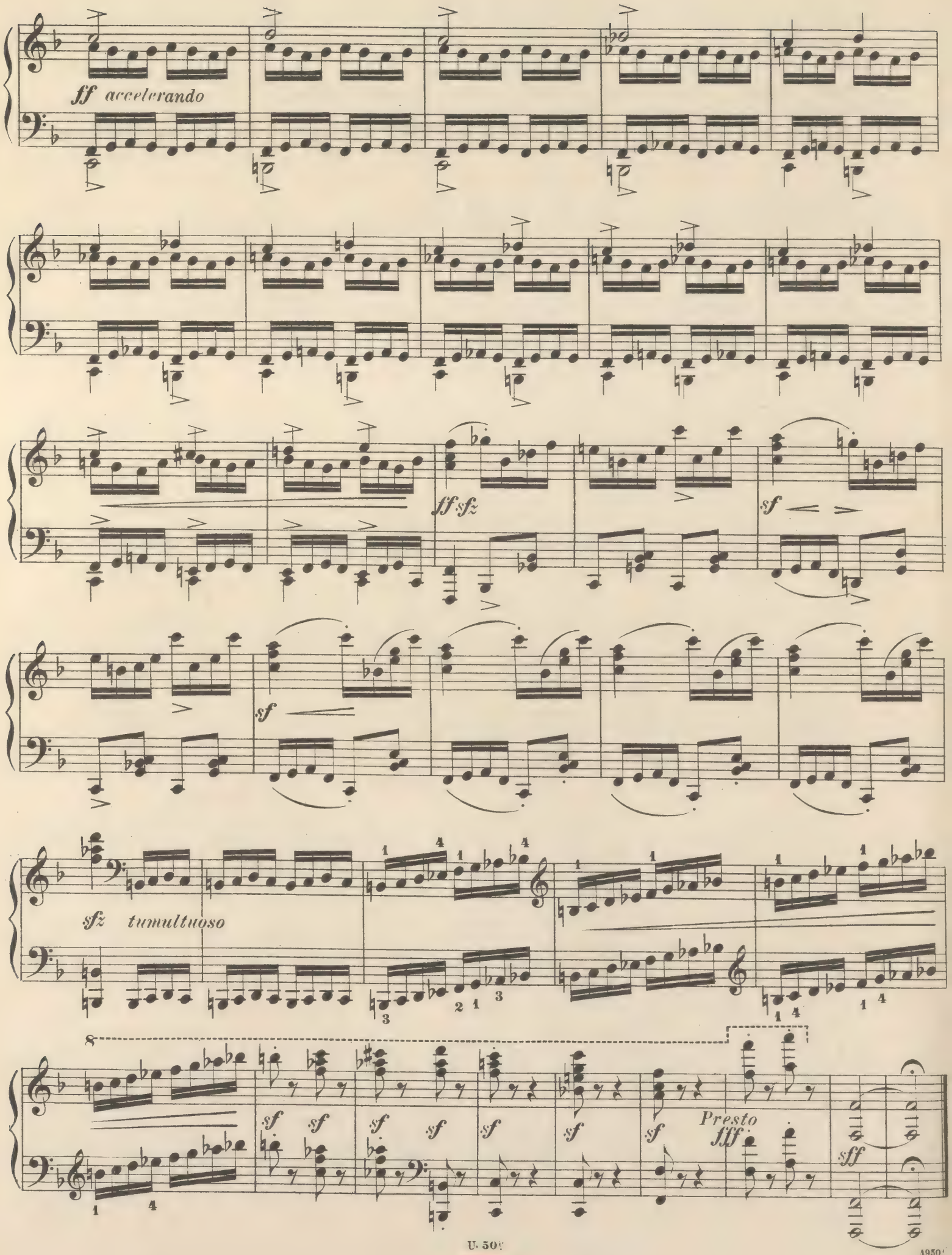
ff

f

sf cresc.

sf


Vivo.
8
cresc.
ff
sf
8
p
cresc.
f
cresc.
8
ff sf
fz
sfz
cresc.
sf



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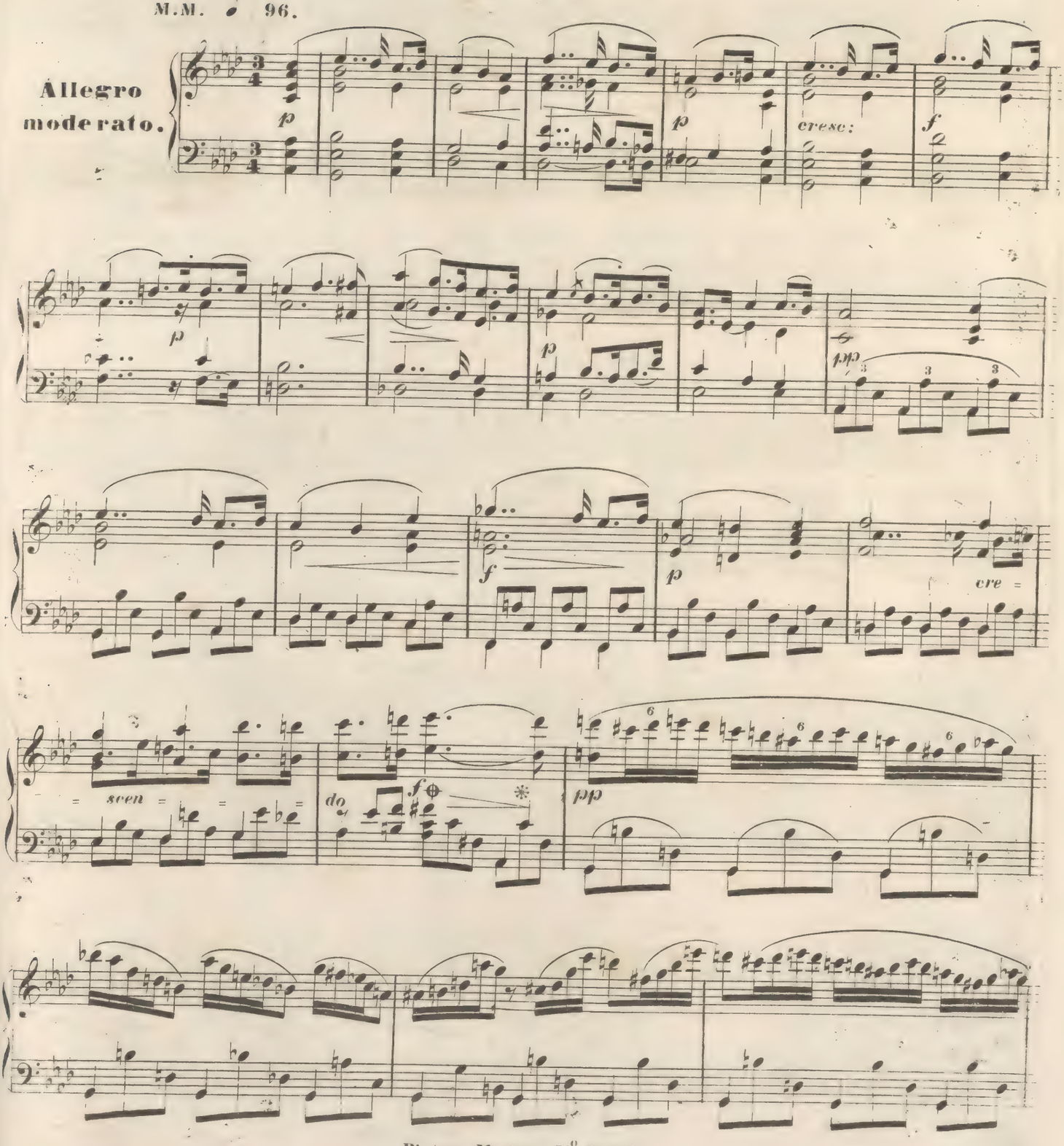


8ª

cre = scen = do

8ª

f

loco.

diminuendo

a tempo.

poco ritardando

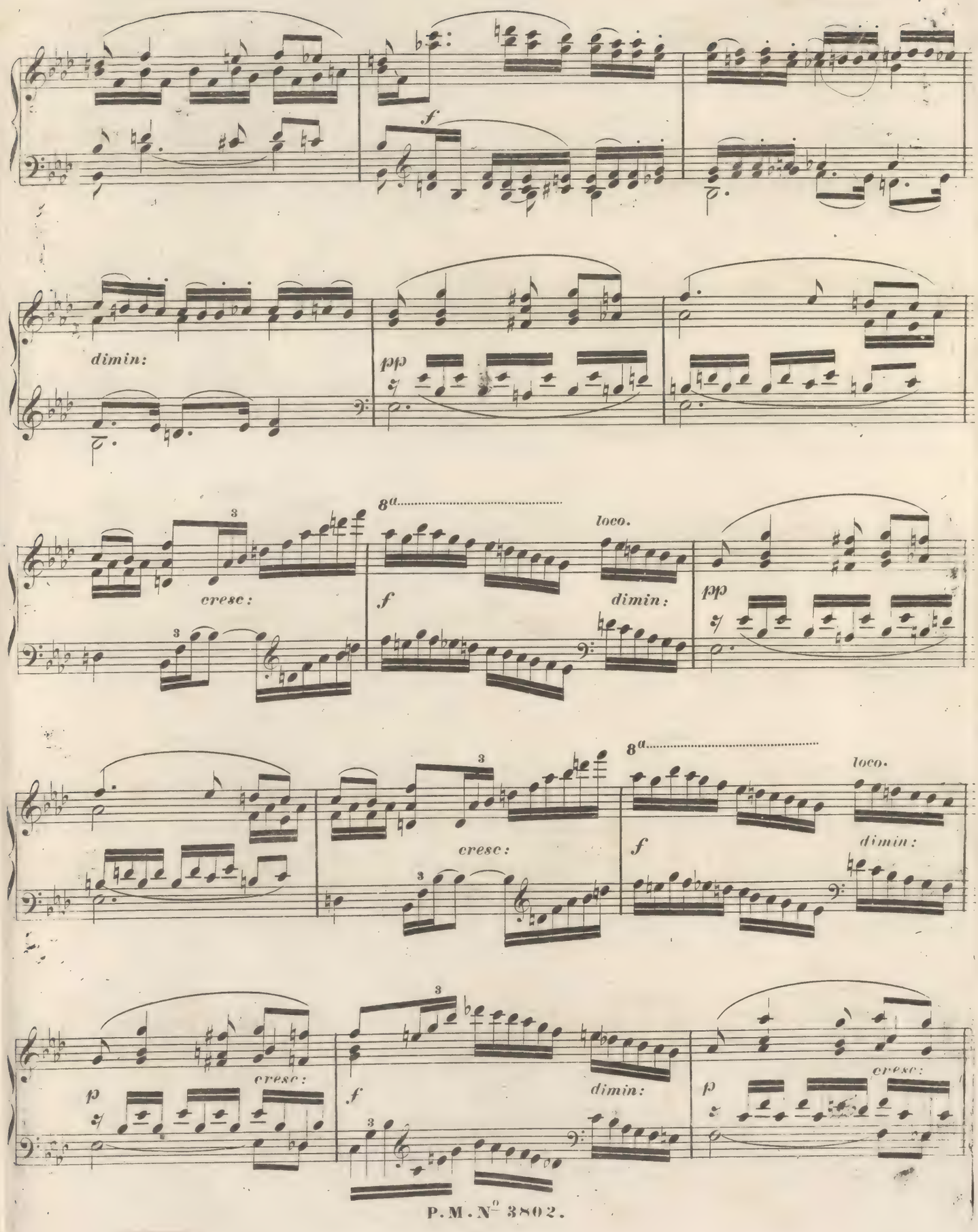
f

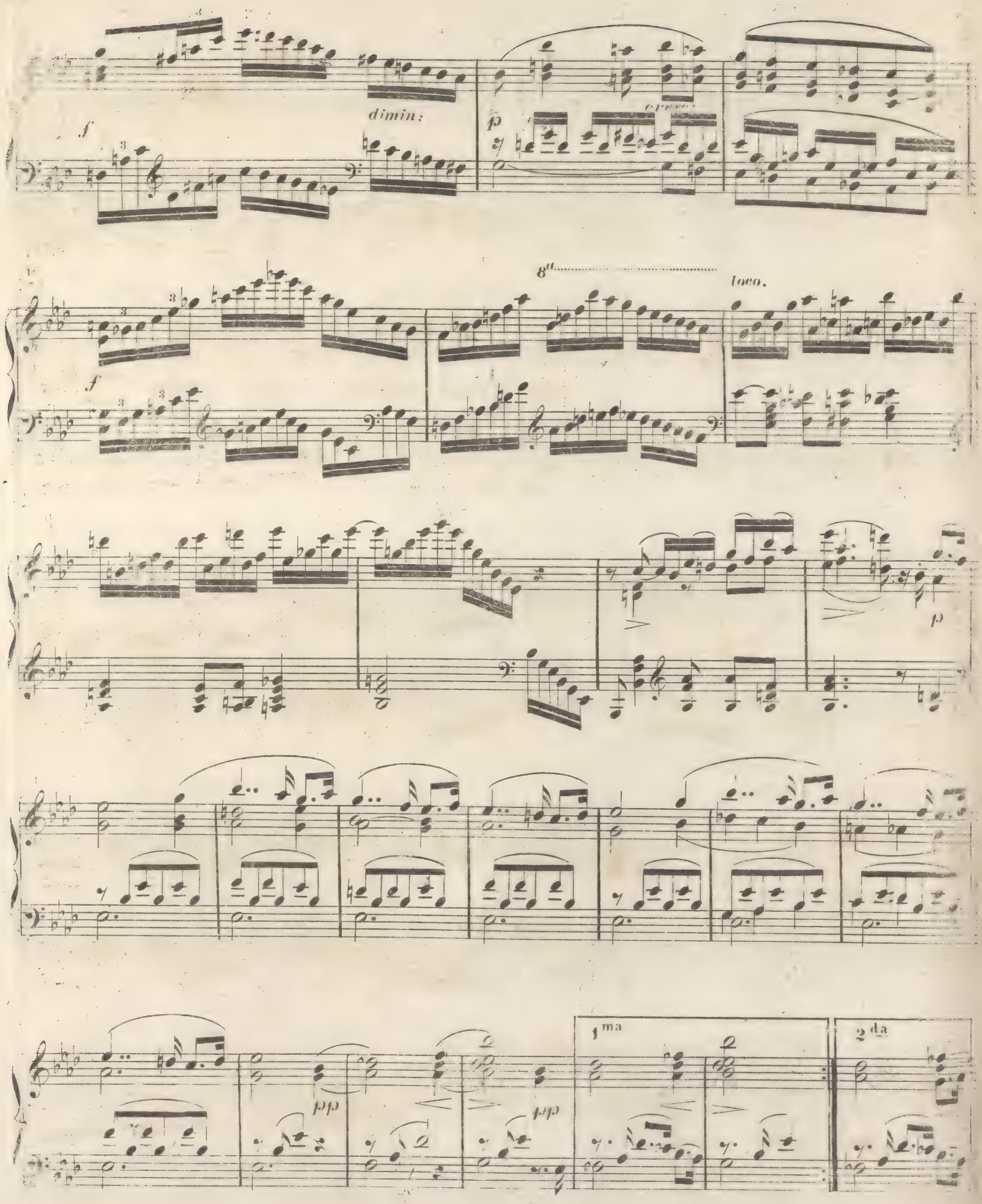
cre = scen = = do

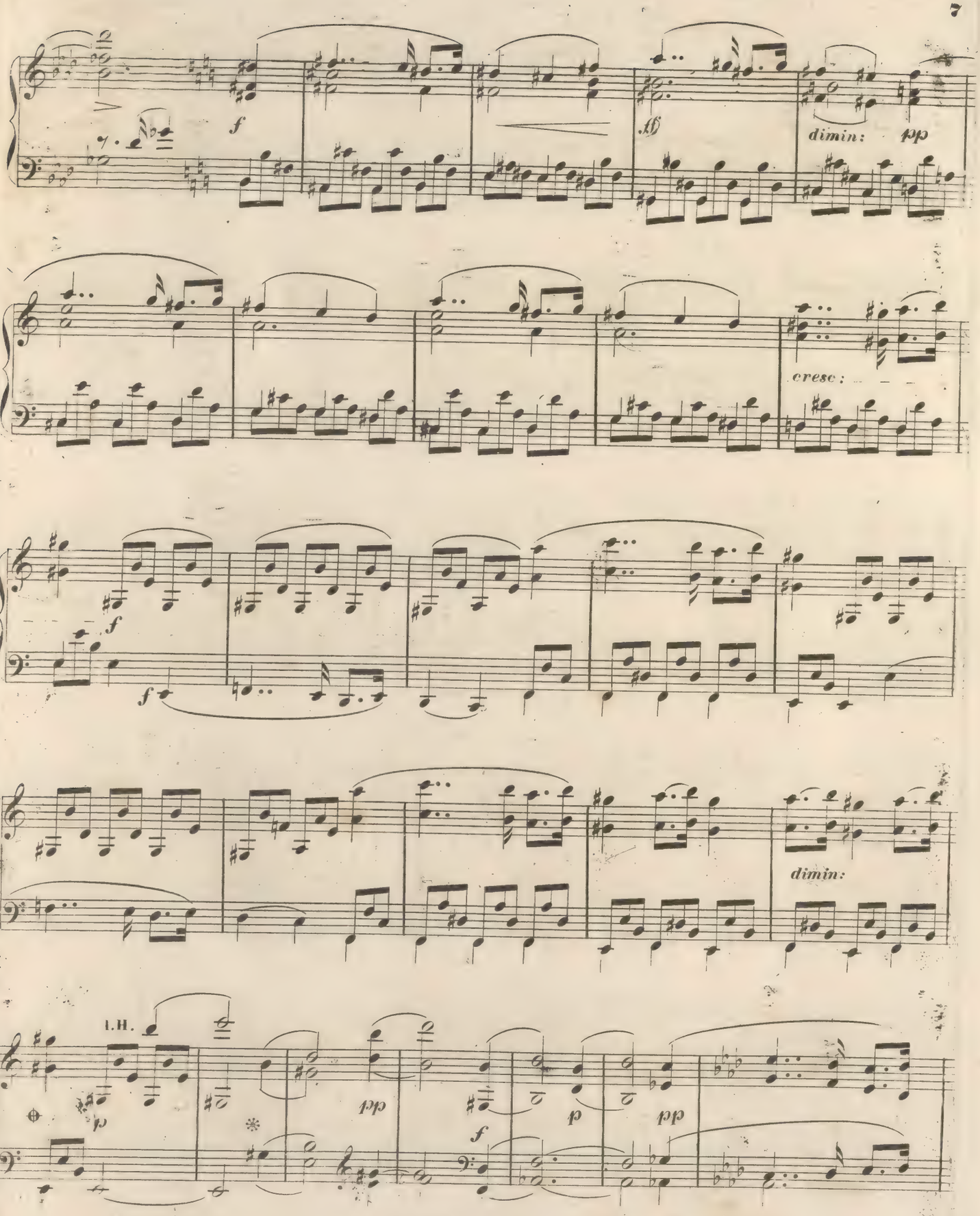
f

dimin:

p


f
dimin:
pp
3
cresc:
8a
loco.
f
dimin:
pp
3
cresc:
8a
loco.
f
dimin:
p
cresc:
f
3
dimin:
p
cresc:


f
dimin:
p
cresc.
8va
loco.
f
p
pp
pp
1ma
2da


f
dimin: pp
cresc:
f
f
dimin:
l.H.
p
dd
f
d
dd

cresc:

f

p

p

dol

f

p

cre = = scen = = do

f

8va

pp

loco.

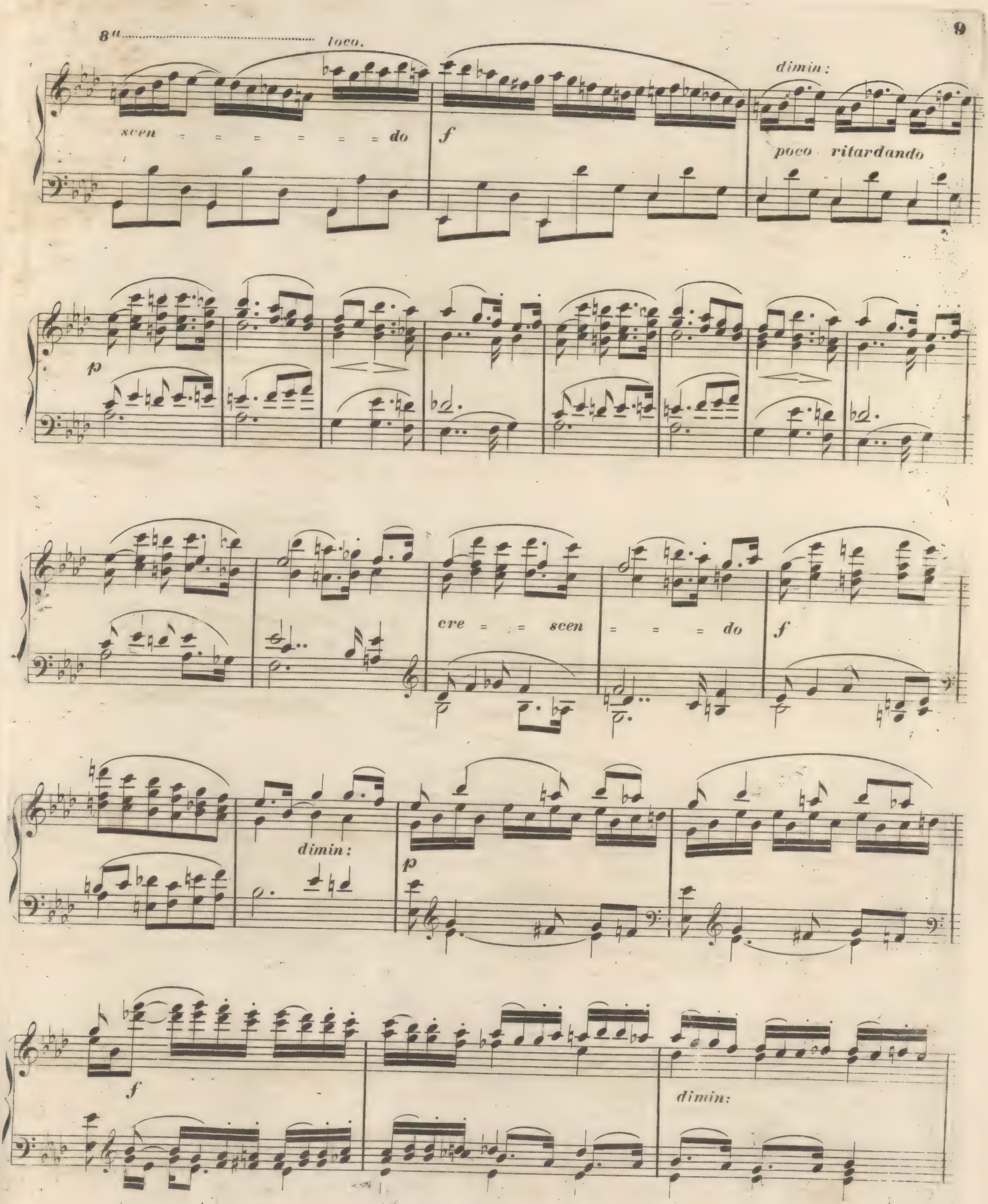
8va

8va

loco.

8va

cre


8va
loco.
dimin:
scen = = = = = = do
f
poco ritardando
p
cre = = scen = = = do
f
dimin:
p
f
dimin:

8va loco.

pp cresc: f dimin:

8va

pp cresc:

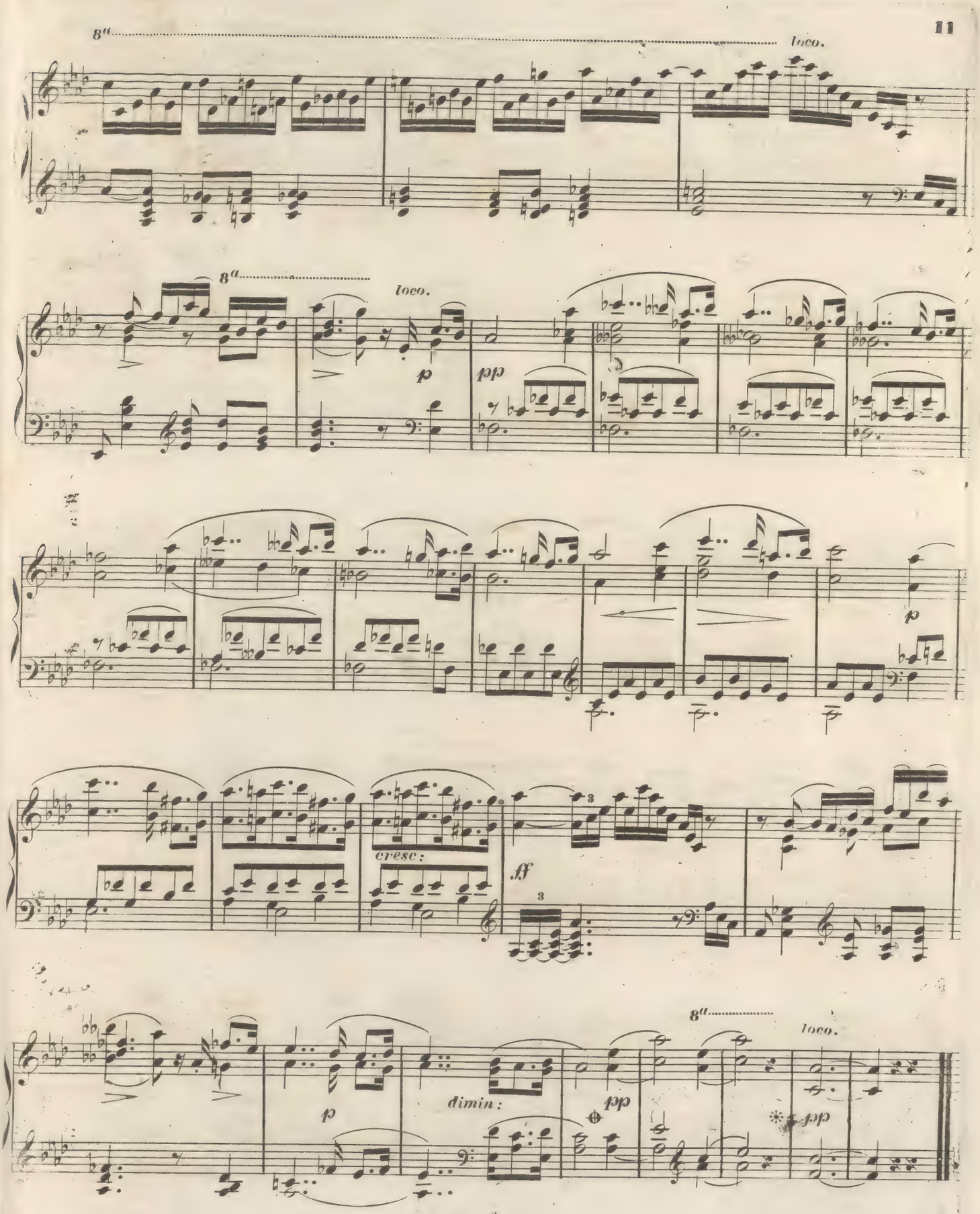
8va loco.

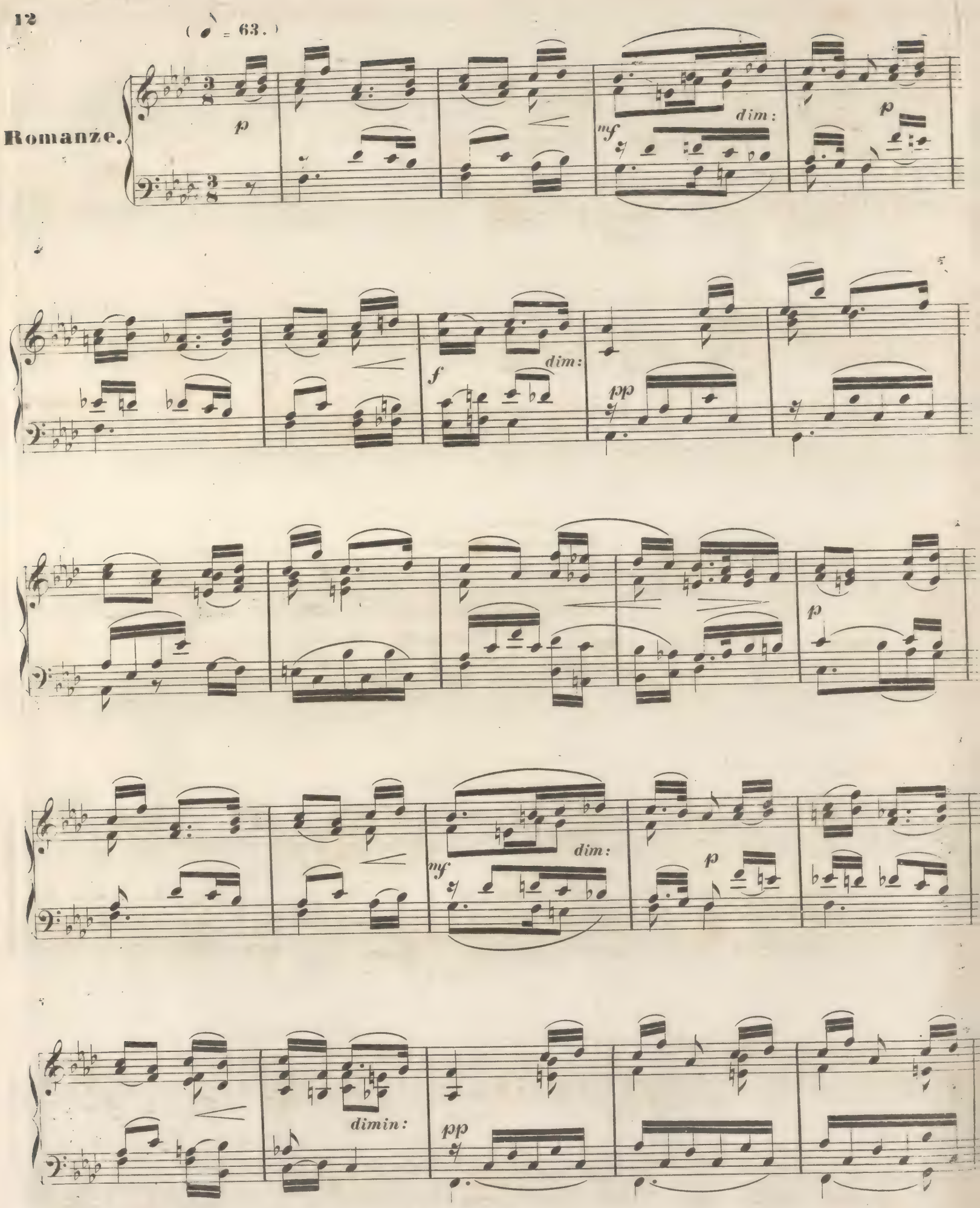
f dimin: pp cresc: f dimin:

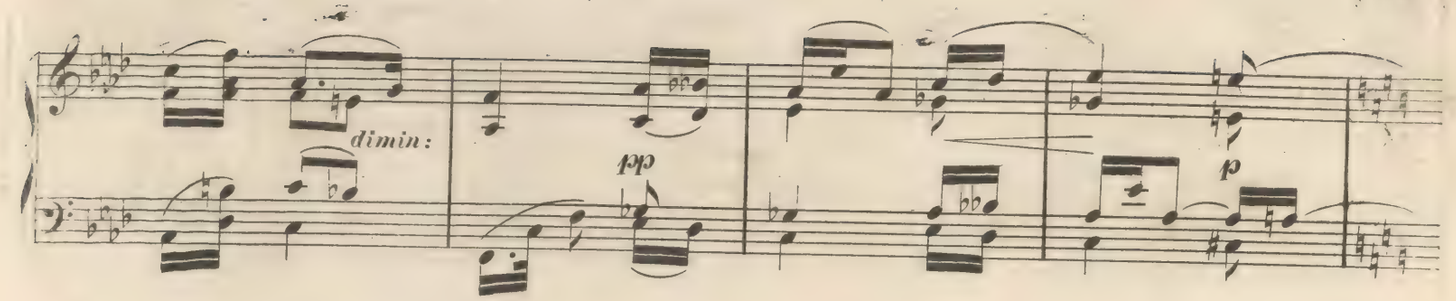
p cresc: f dimin: p cresc:

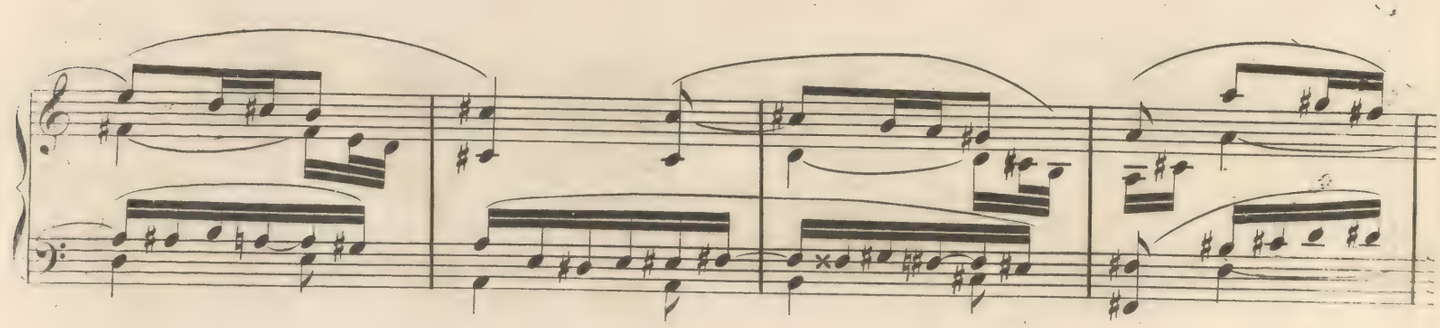
8va loco. 8va

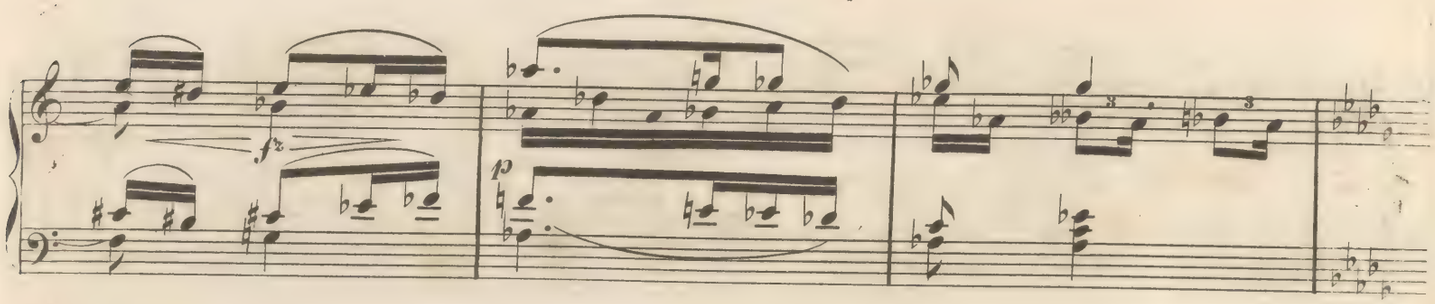
f


8a
loco.
8a
loco.
p
pp
p
cresc:
ff
p
dimin:
pp
8a
loco.
pp

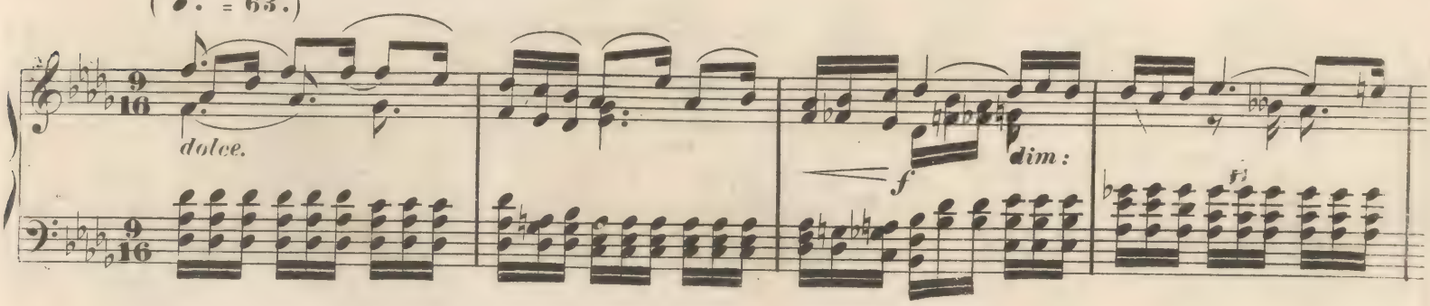

(♪ = 63.)
Romanze.
p
mf
dim:
p
f
dim:
pp
p
mf
dim:
p
dimin:
pp

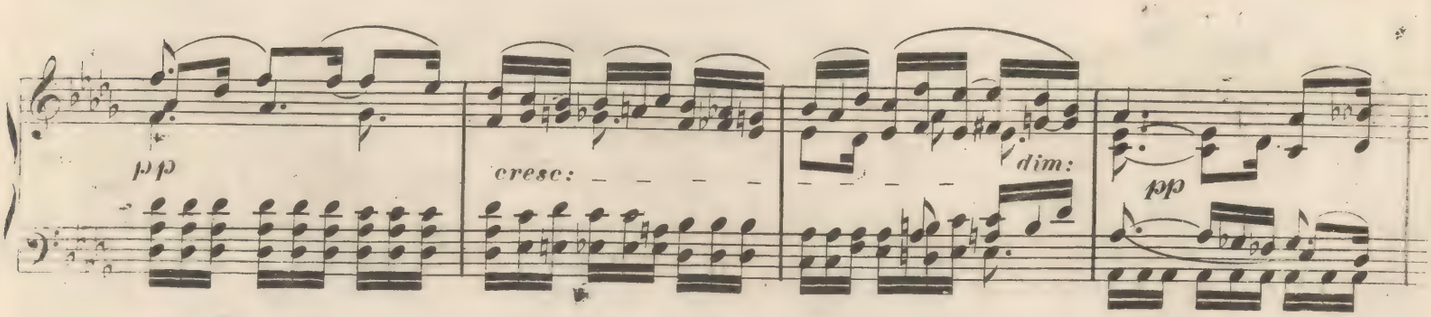






(♪. = 63.)





cresc:

f

dim:

pp

f

cre = scen = = = do

f dimin: p

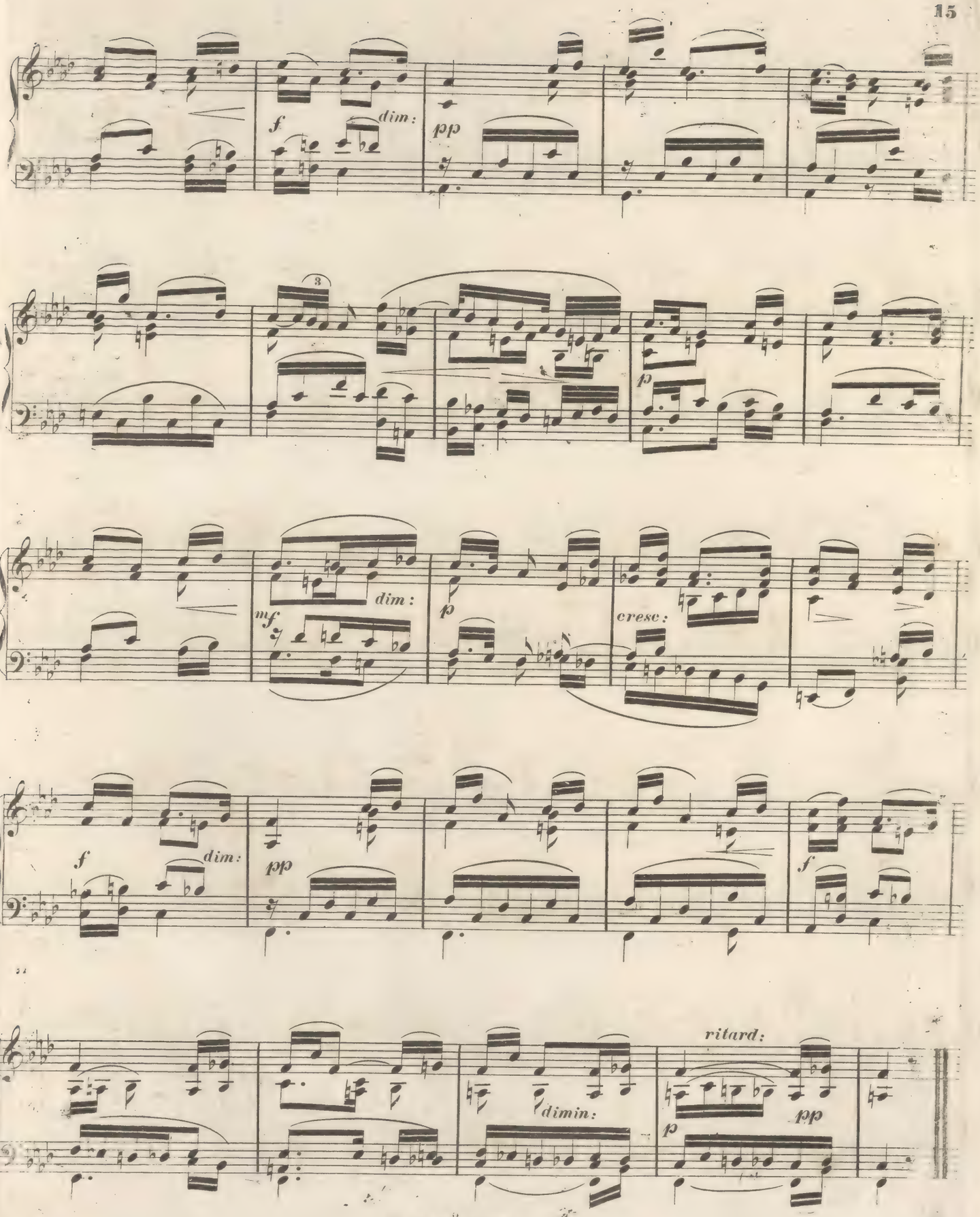
cresc: _ _ _

dimin:

p

mf

dim:


f
dim:
pp
3
p
mf
dim:
p
cresc:
f
dim:
pp
f
ritard:
dimin:
p
pp

(♩. = 84.)

Scherzo.

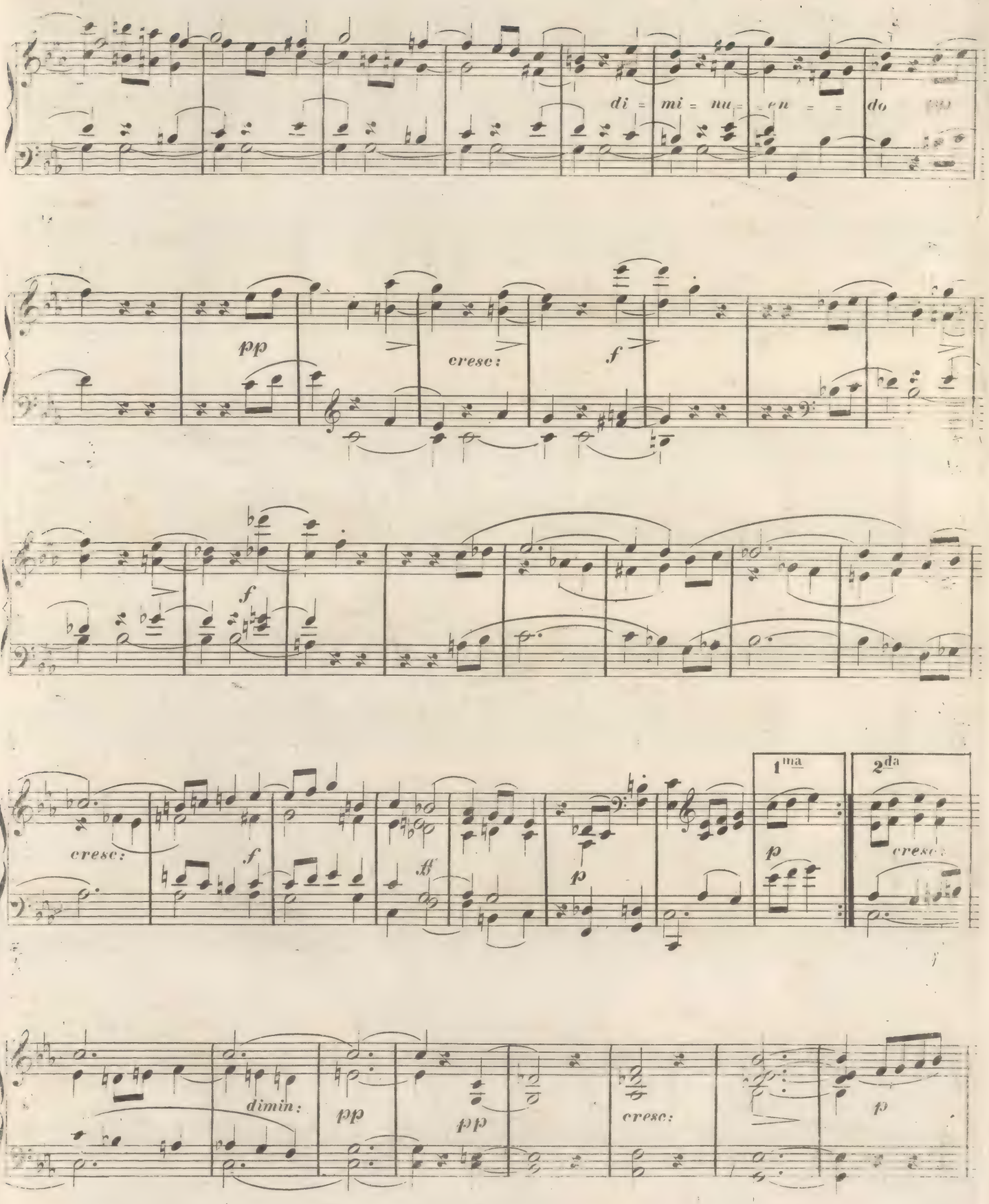
p f p f

p cresc: f

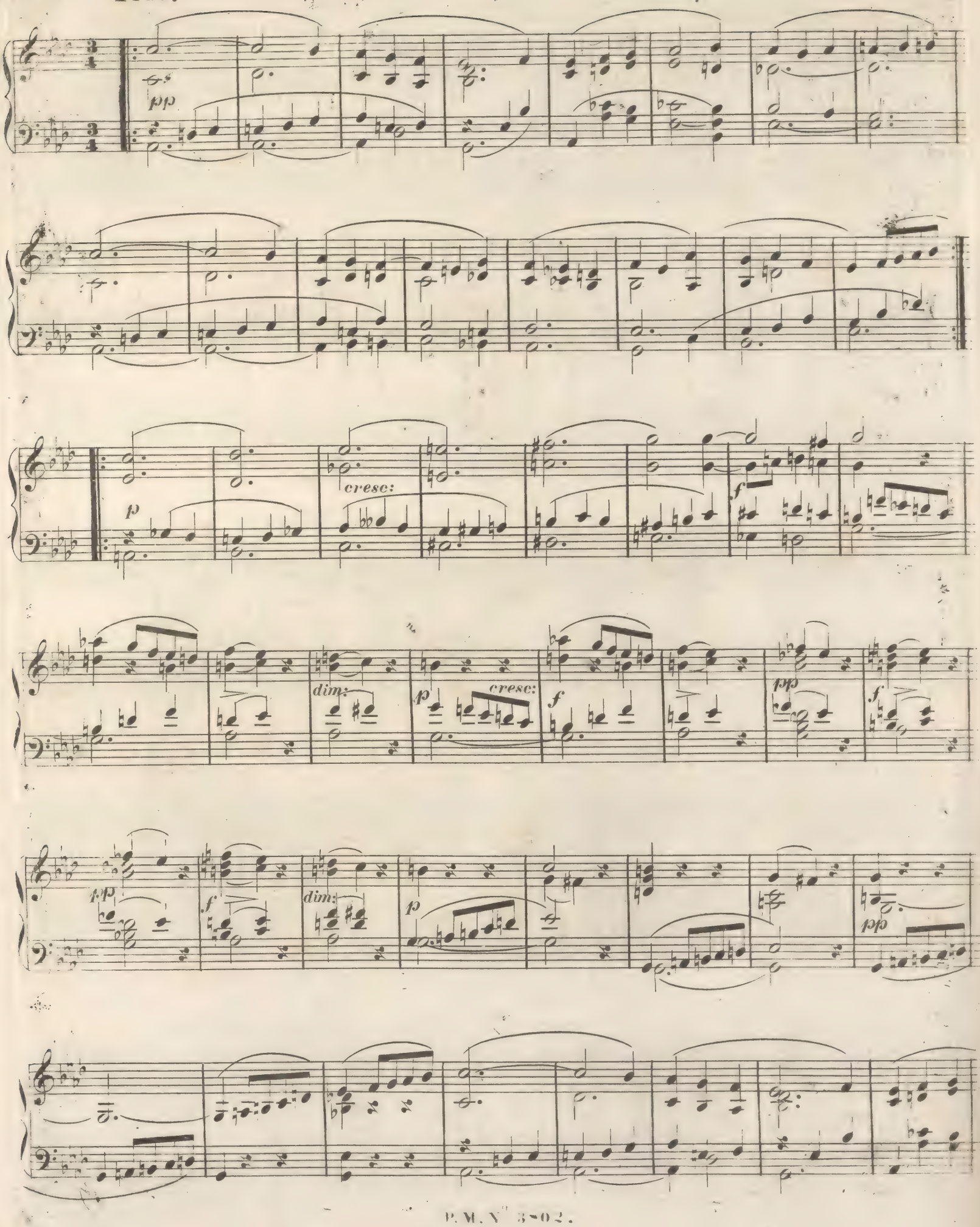
ff p cresc:

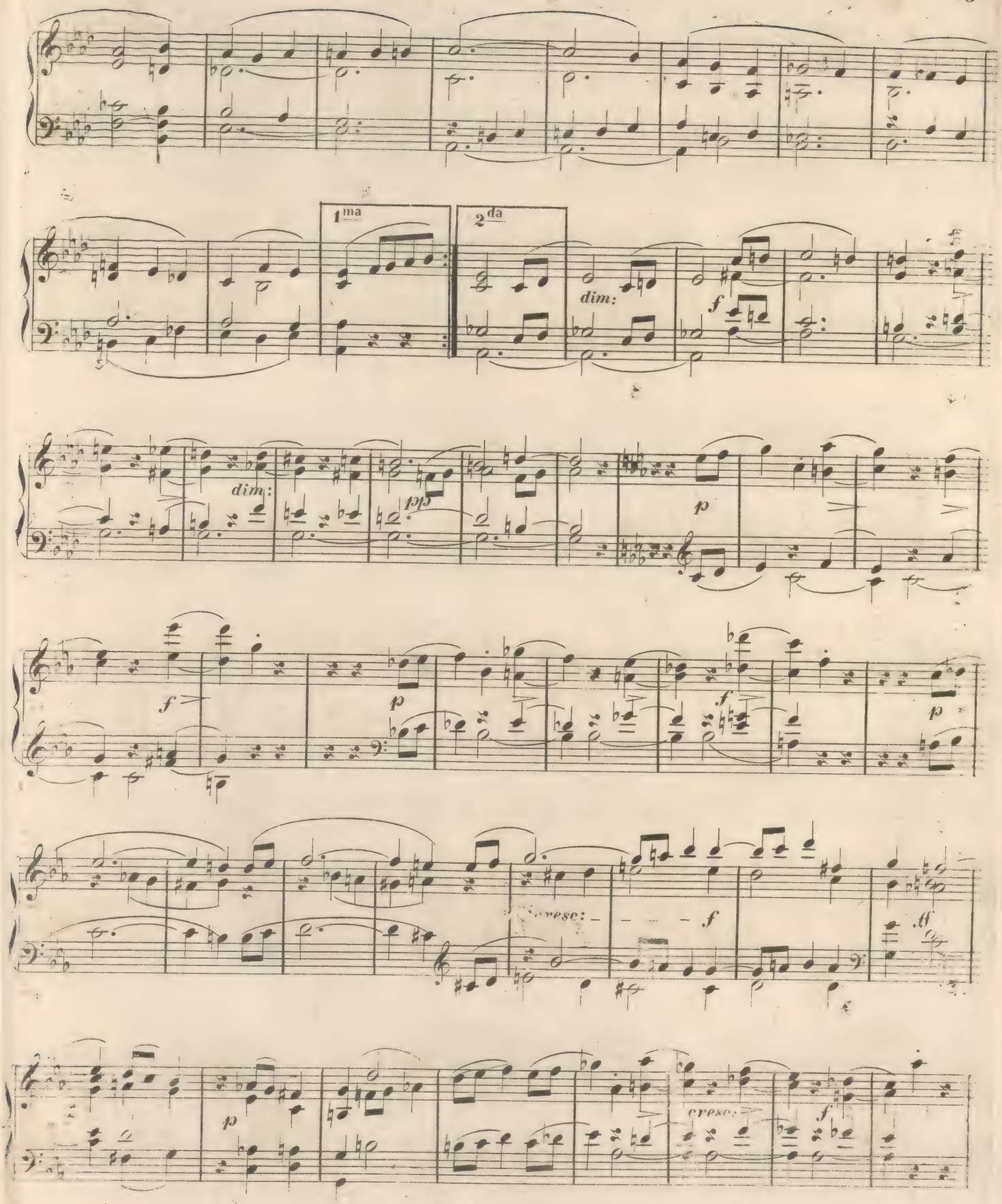
f p pp

f


di = mi = nu = en = do
pp
cresc:
f
f
cresc:
f
B
p
1ma
2da
p
cresc:
dimin:
pp
pp
cresc:
p

Trio.




1ma
2da
dim:
f
dim:
pp
p
f
p
f
p
cresc:
f
ff
p
cresc:
f

p pp f

di = mi = nu = = en = do pp pp

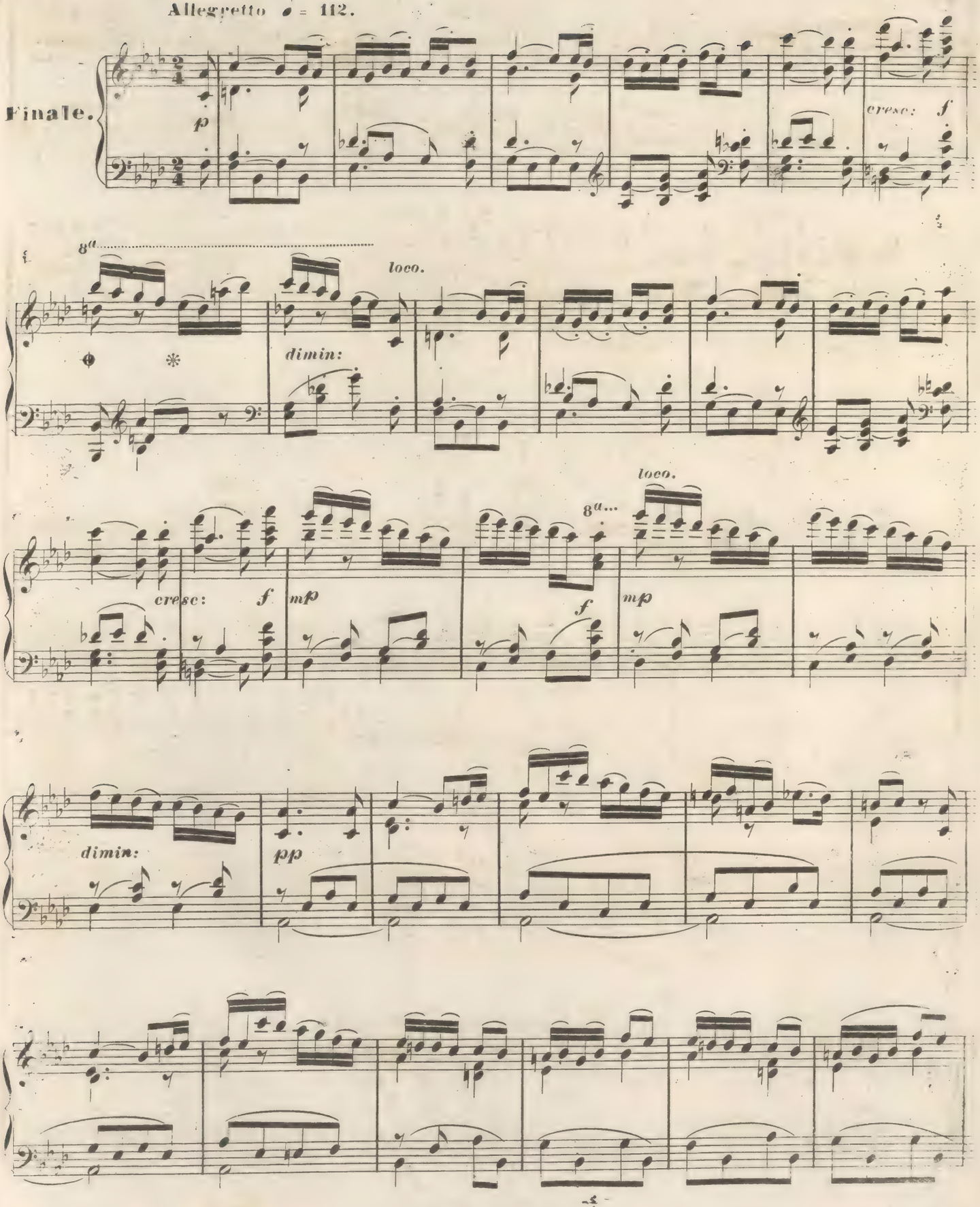
cresc: f p f

cresc: f

ff p cresc: dim: pp

Allegretto ♩ = 112.

Finale.



cresc:

f

dimin:

p

f

8a

f

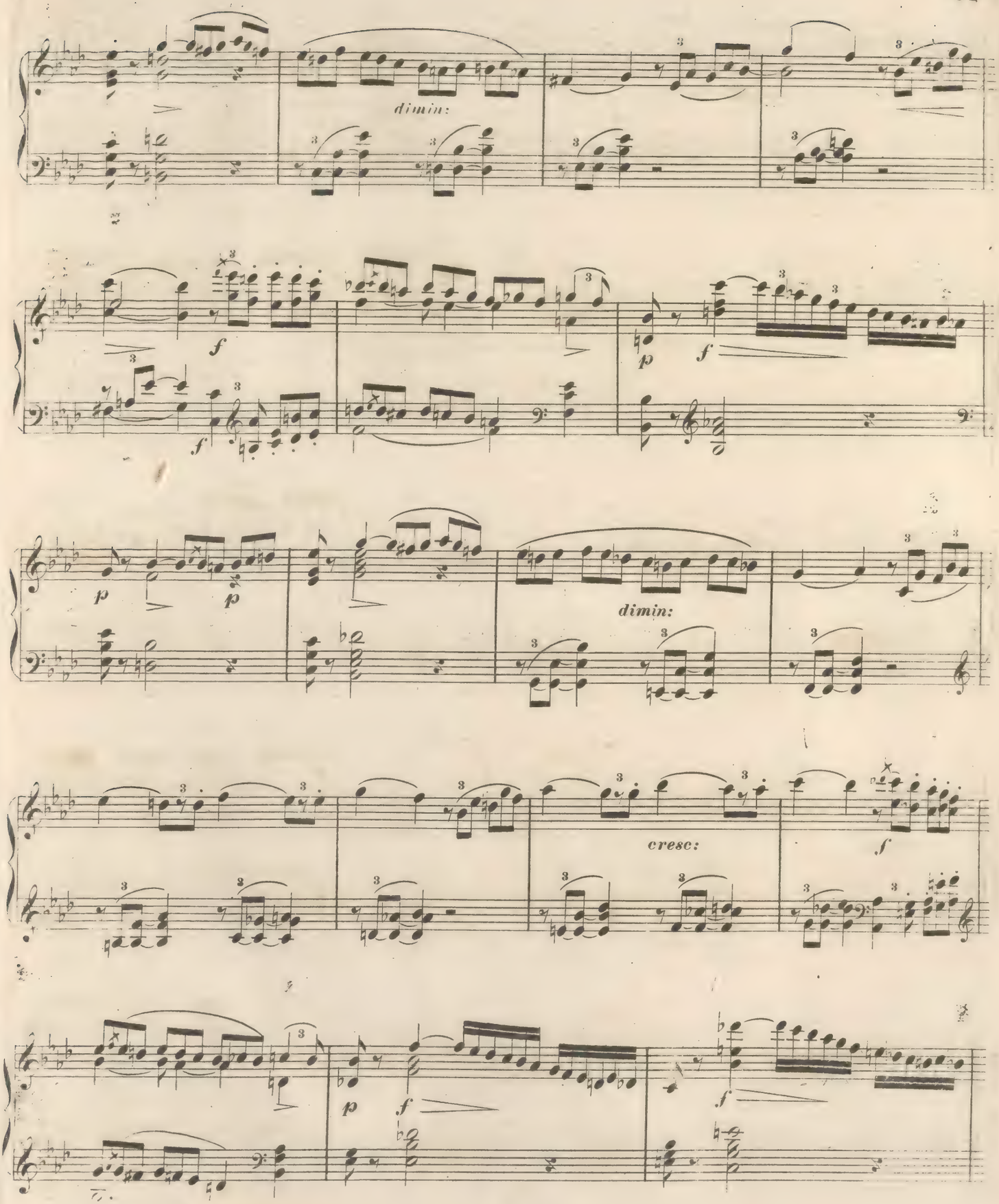
8a

loco.

dimin:

p

p


dimin:
f
f
p
f
p
p
dimin:
cresc:
f
p
f
f

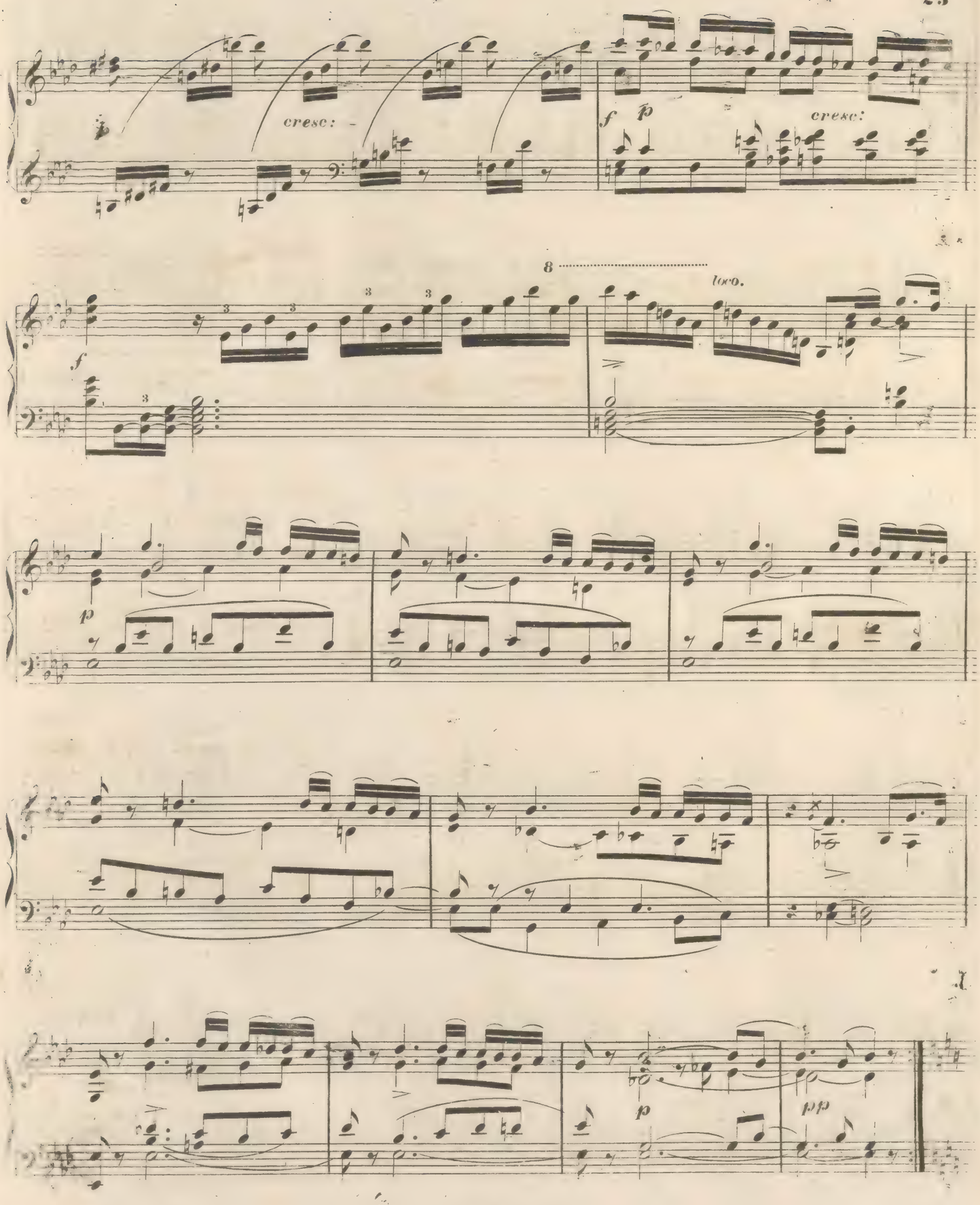
p *f* *dimin:* *p*

f *dimin:*

p *cresc:* *f* *dimin:*

p *cresc:* *f* *p*

cresc: *f* *p*


cresc: -
f
p
cresc:
8
loco.
f
p
pp

pp

cresc:

ff

pp

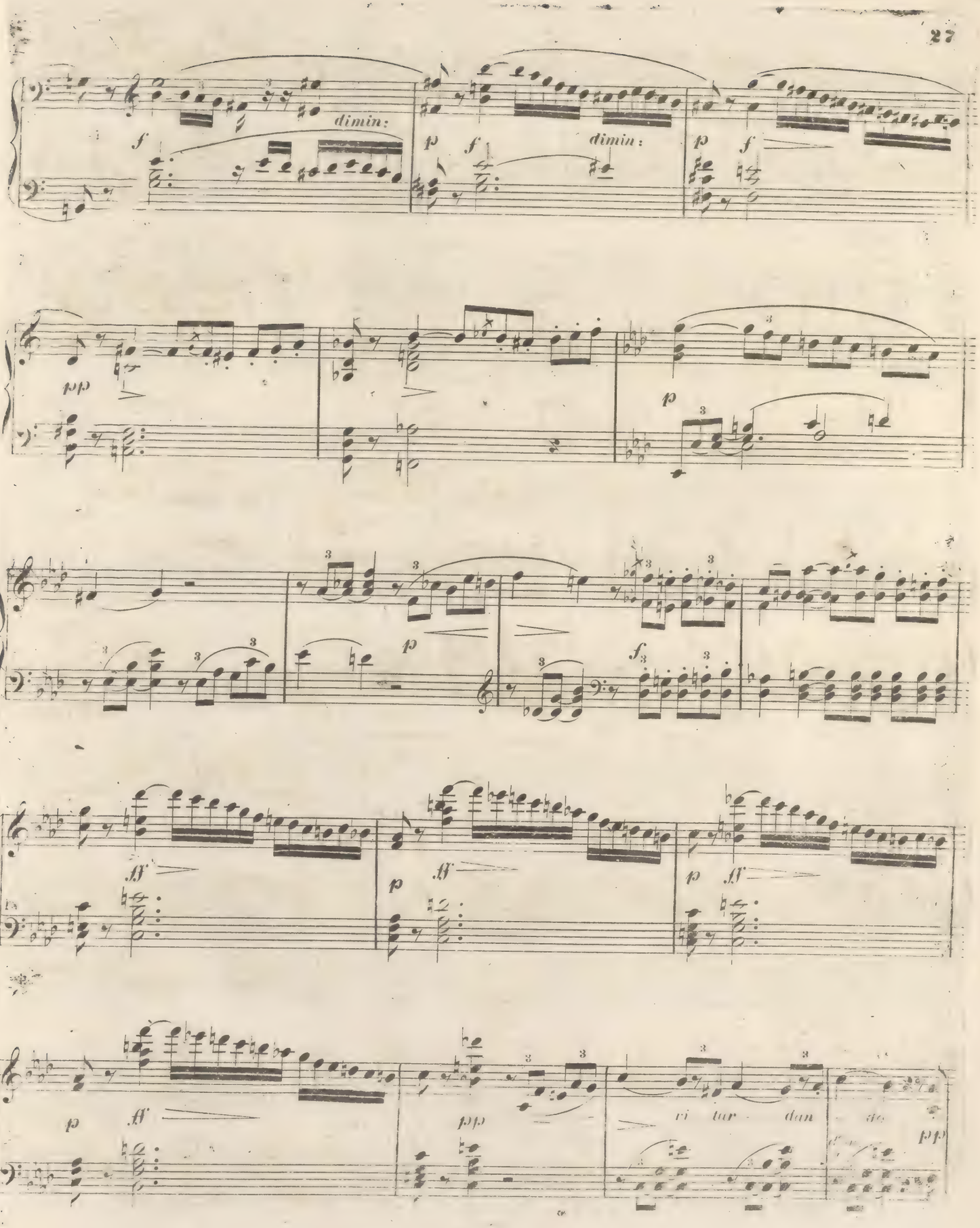
8va

ff

loco.

p

f


dimin:
dimin:
ri tar dan do

a tempo.

8va

cresc:

f

8va

loco.

dimin:

p

fz

p

fz

p

fz

p

cresc:

cresc:

8va

loco.

p

cresc:

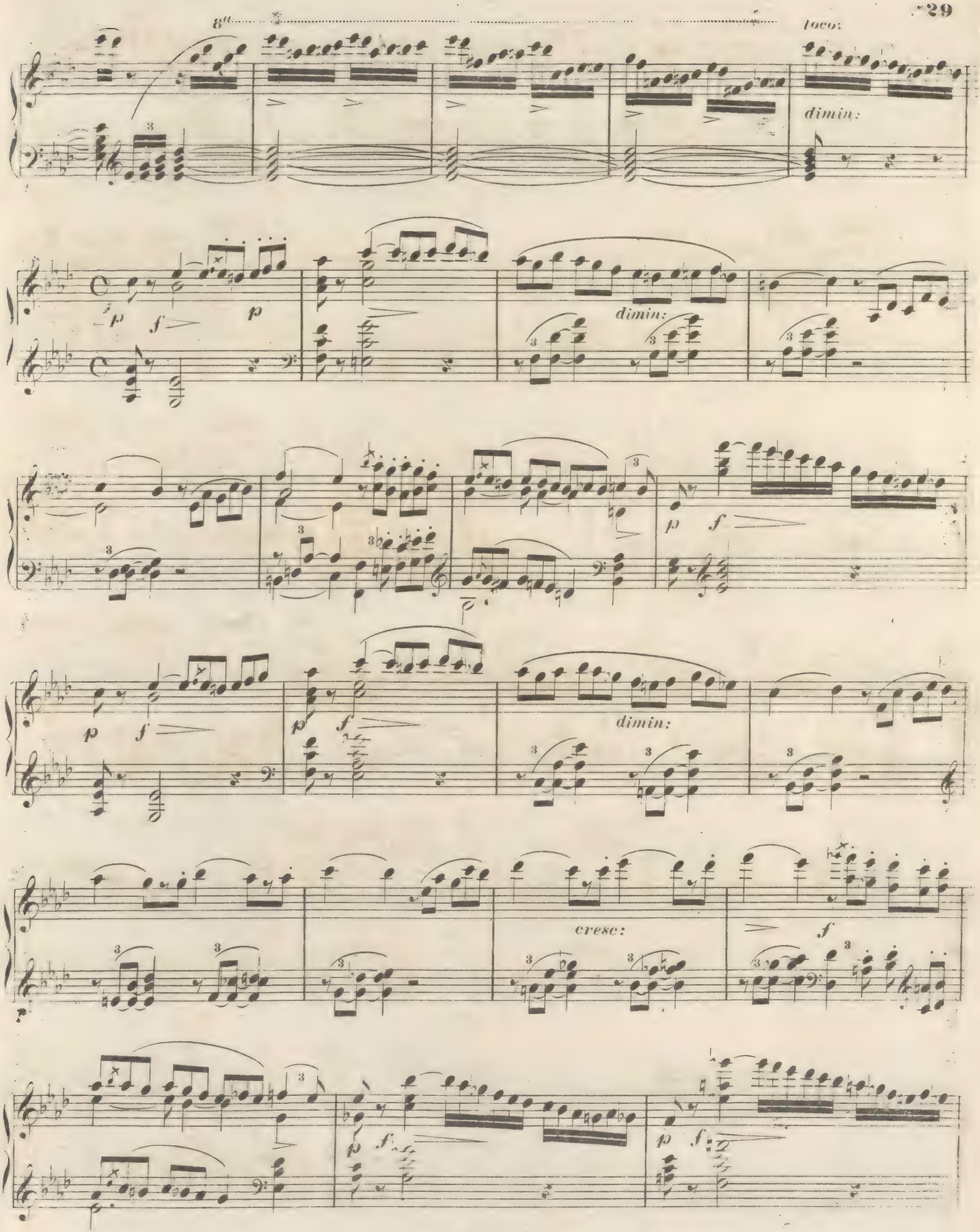
f

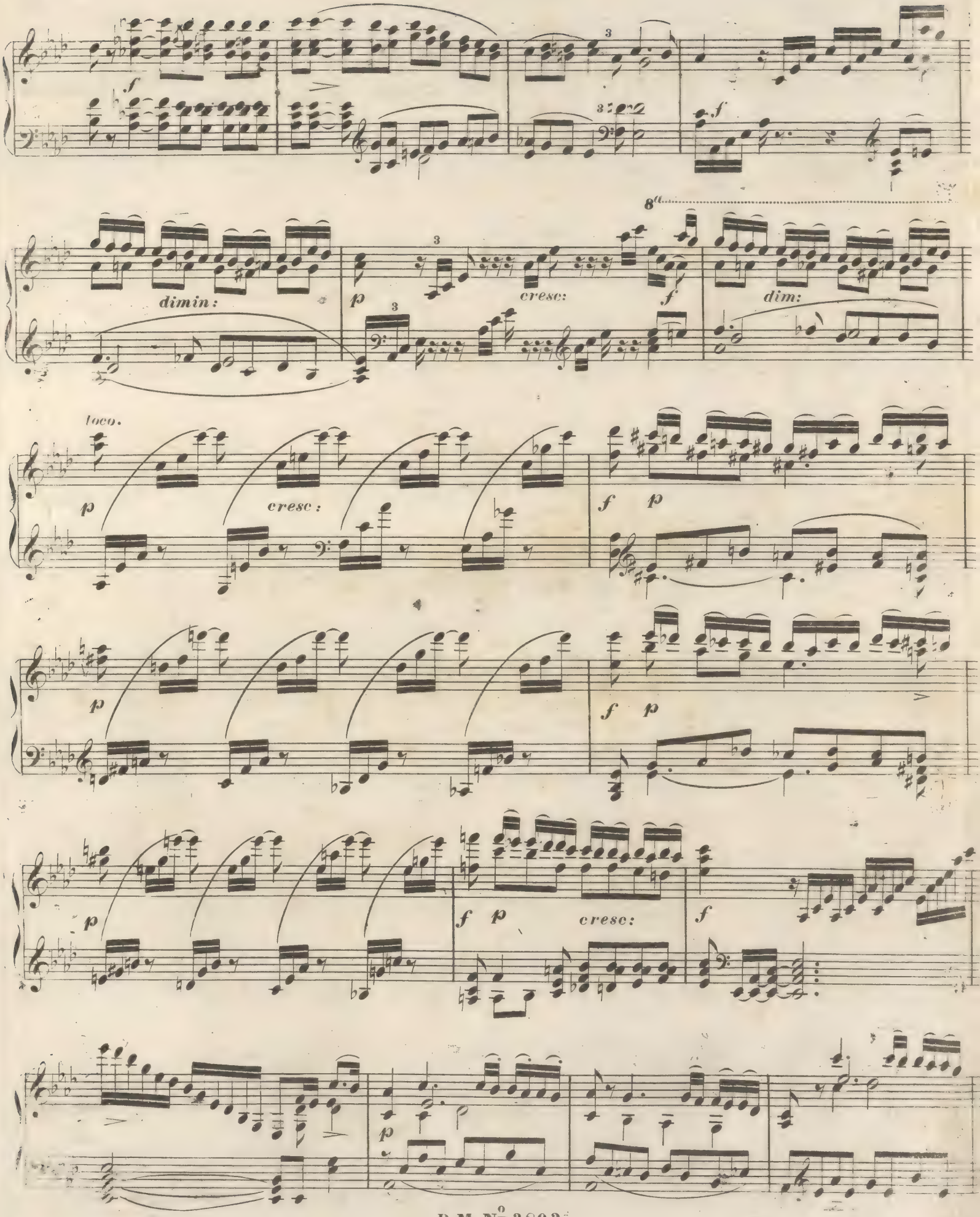
dimin:

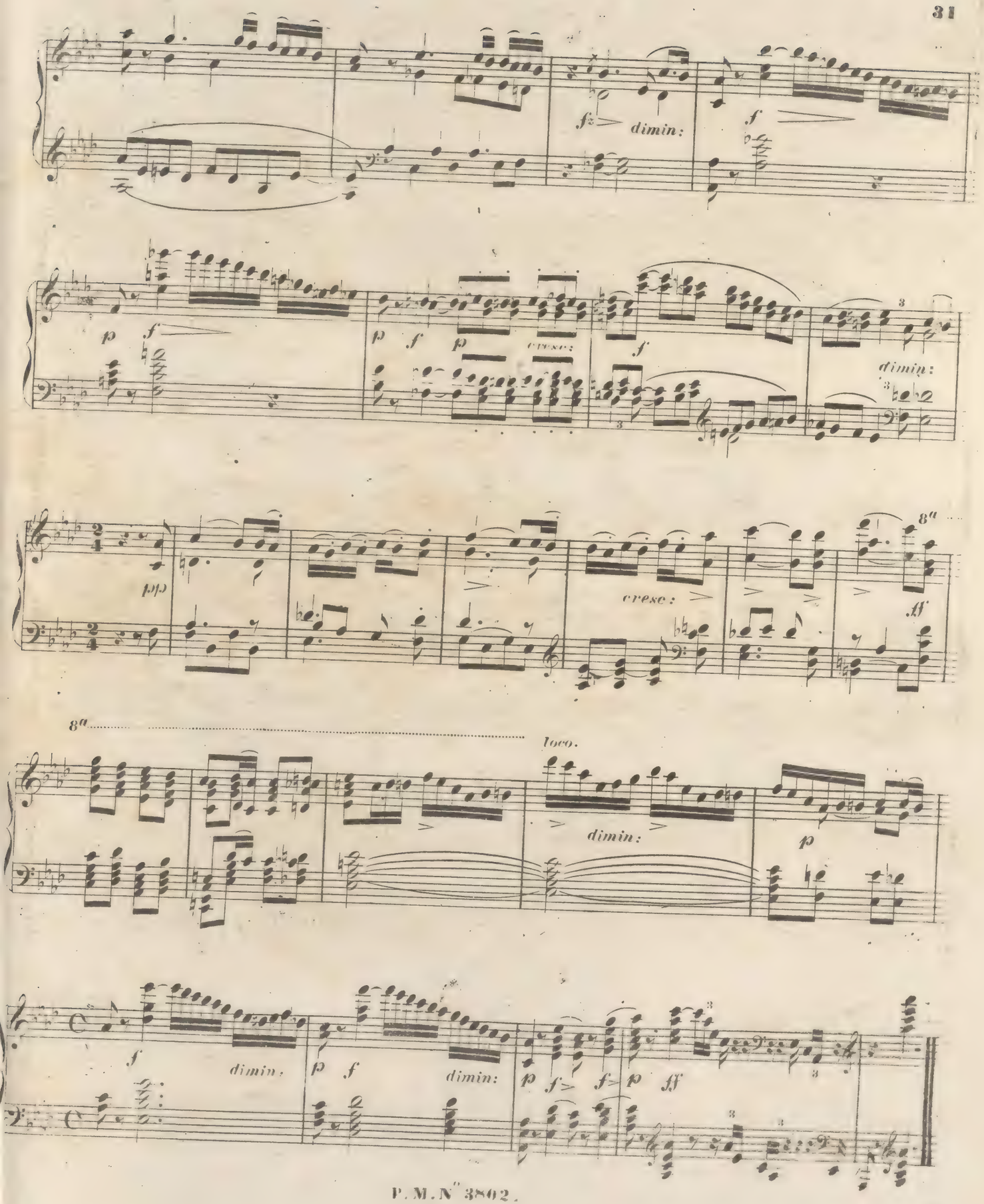
p

f

f


8va
loco:
dimin:
p
f
p
dimin:
p
f
p
f
dimin:
cresc:
f
p
f
p
f


dimin:
cresc:
dim:
loco.
cresc:
cresc:


fz
dimin:
f
p
f
p
f
p
cresc:
f
dimin:
pp
cresc:
ff
8a
loco.
dimin:
p
f
dimin:
p
f
dimin:
p
fz
fz
p
ff

11
B2573/16
ITAR 15268

TO

Lindsay Sloper.

ALLEGRETTO CON GRAZIA,

No. 1.

THOUGHTS,

for the

Piano Forte,

BY

ARTHUR S. SULLIVAN.

R.C.M. London

Ent. Sta. Hall. *Price 3s/-*

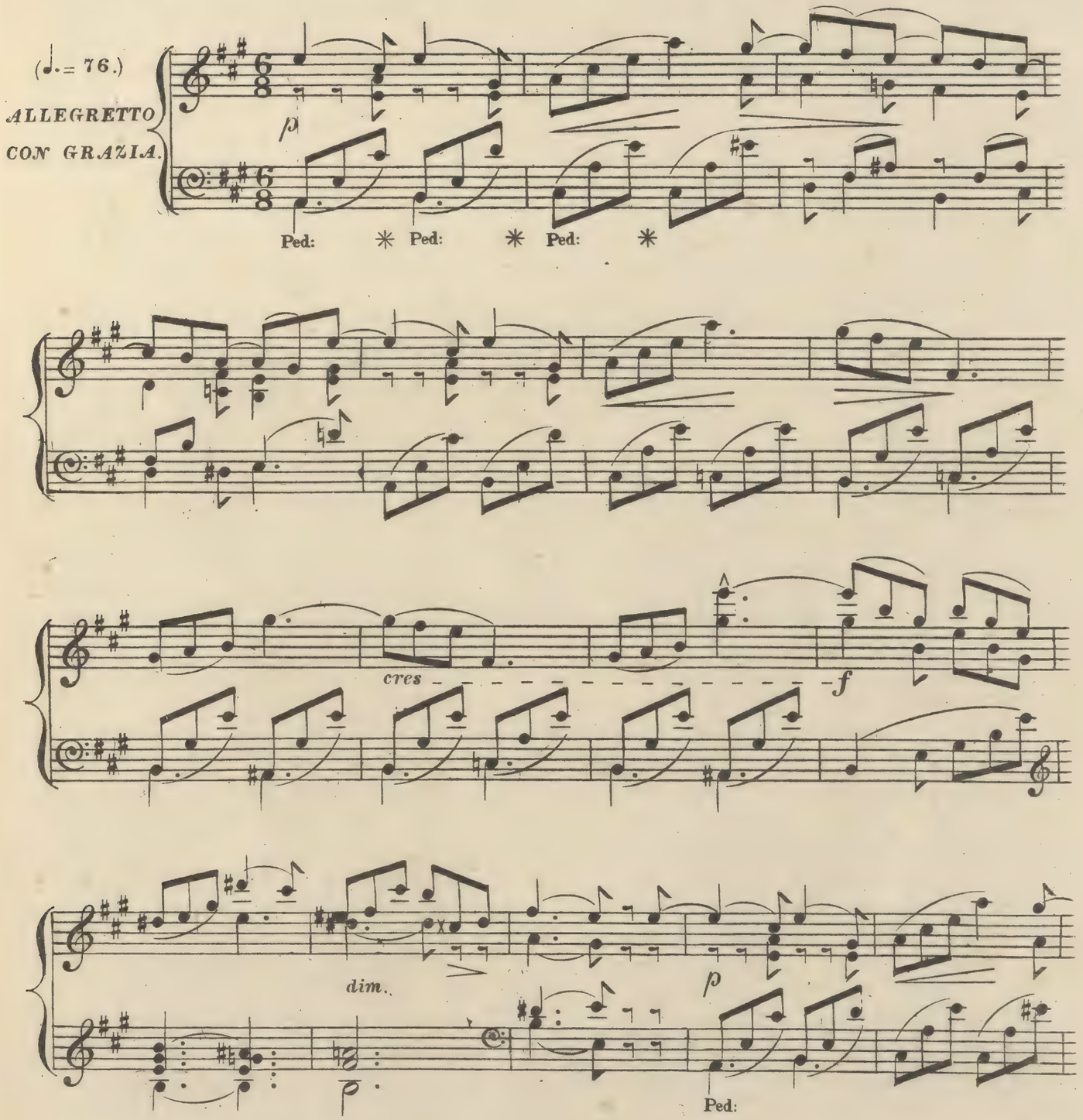
London,
CRAMER, BEALE & WOOD,
AND
Wood & Co. Edinburgh, Glasgow & Aberdeen.

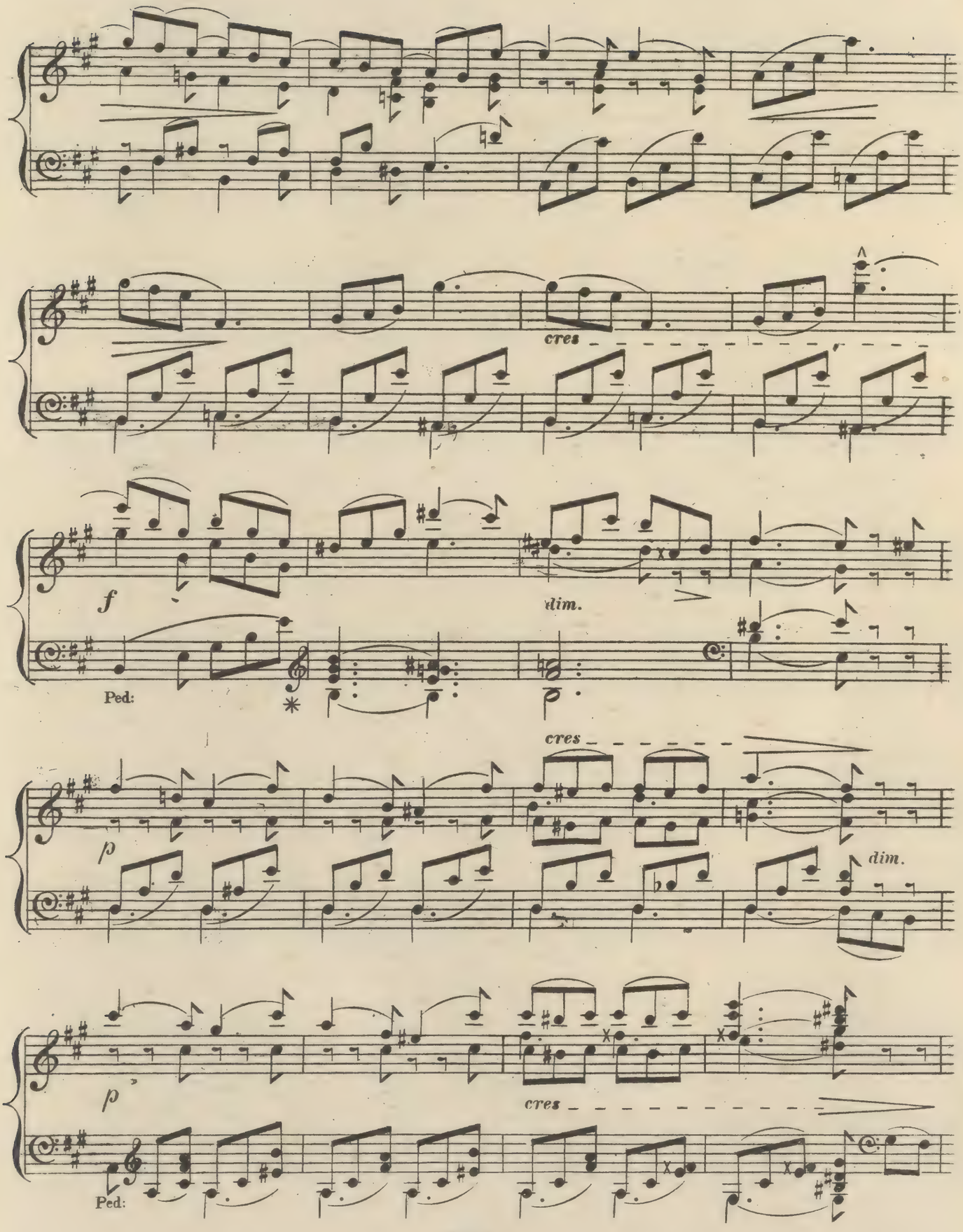
CRAMER, BEALE & WOOD'S NEW PIANO FORTE GALLERY, 209, REGENT STREET.

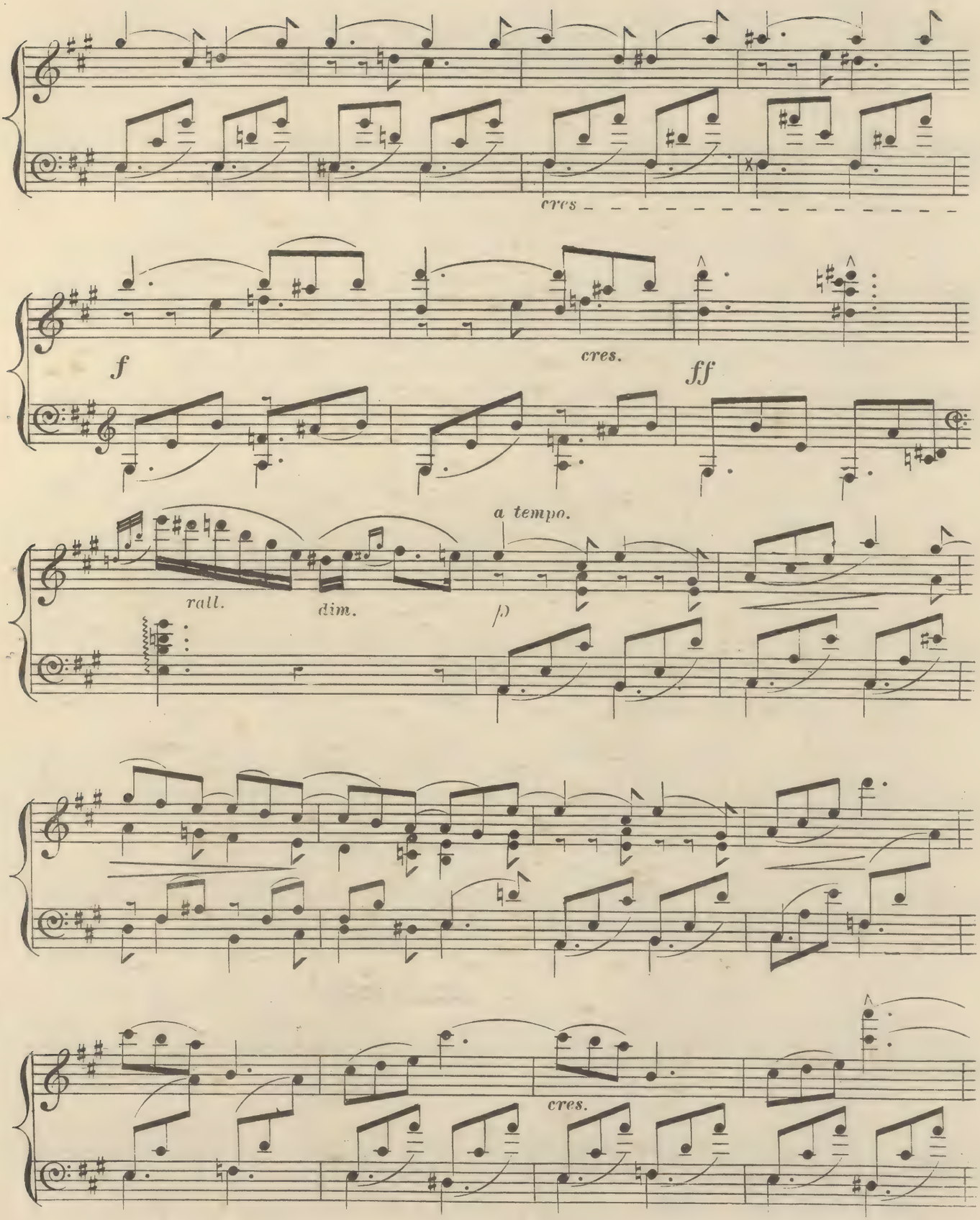
THOUGHTS.

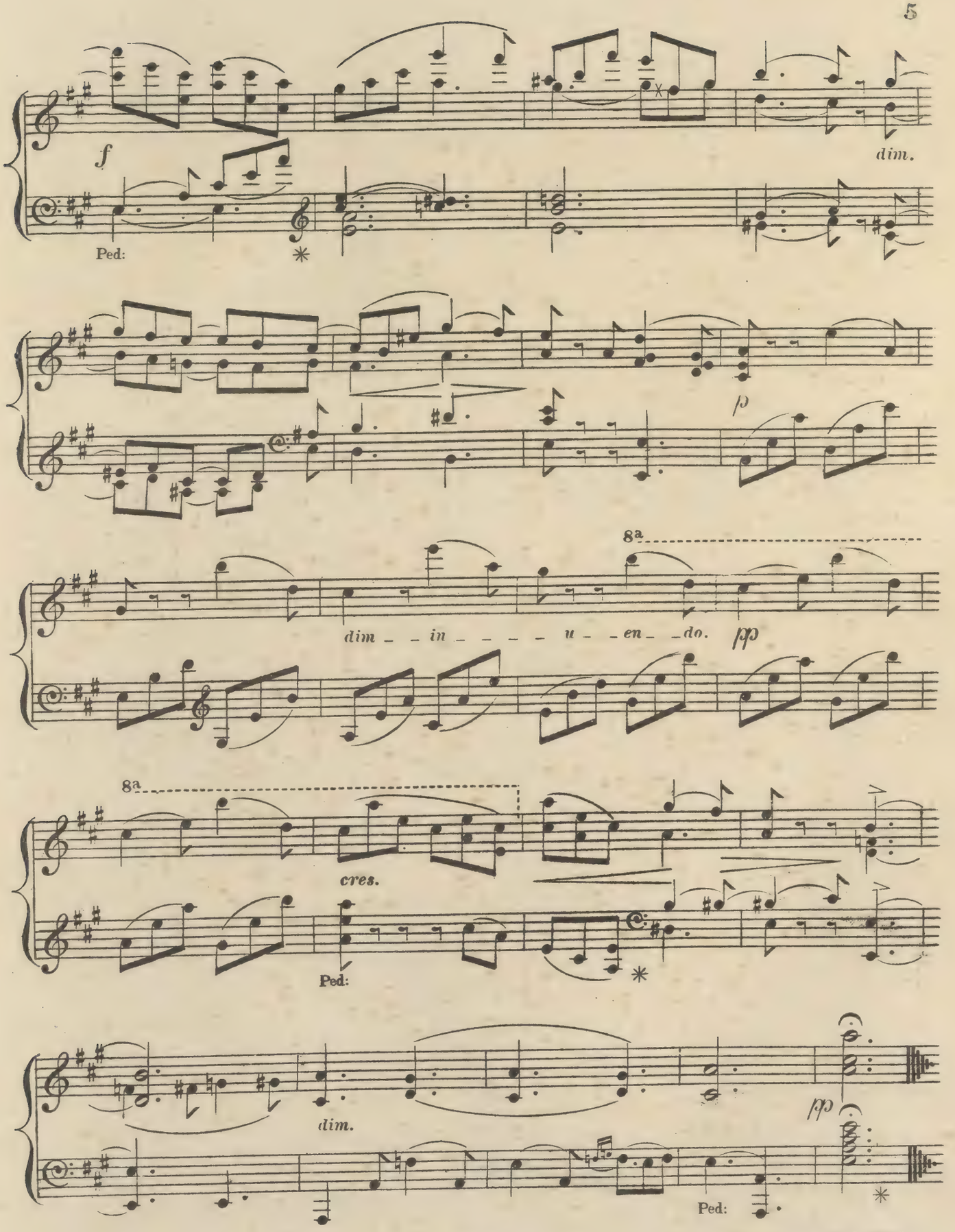
No. 1.

ARTHUR S. SULLIVAN Op. 2.




cres
f
dim.
Ped:
cres
p
dim.
p
cres
Ped:


cres
f
cres.
ff
a tempo.
rall.
dim.
p
cres.



Kirk, Eng!'

D 2533/17
RCM 15270

TO

Miss Dunville.

ALLEGRO GRAZIOSO,

No. 2.

THOUGHTS.

R.C.M. London.

FOR THE

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BY

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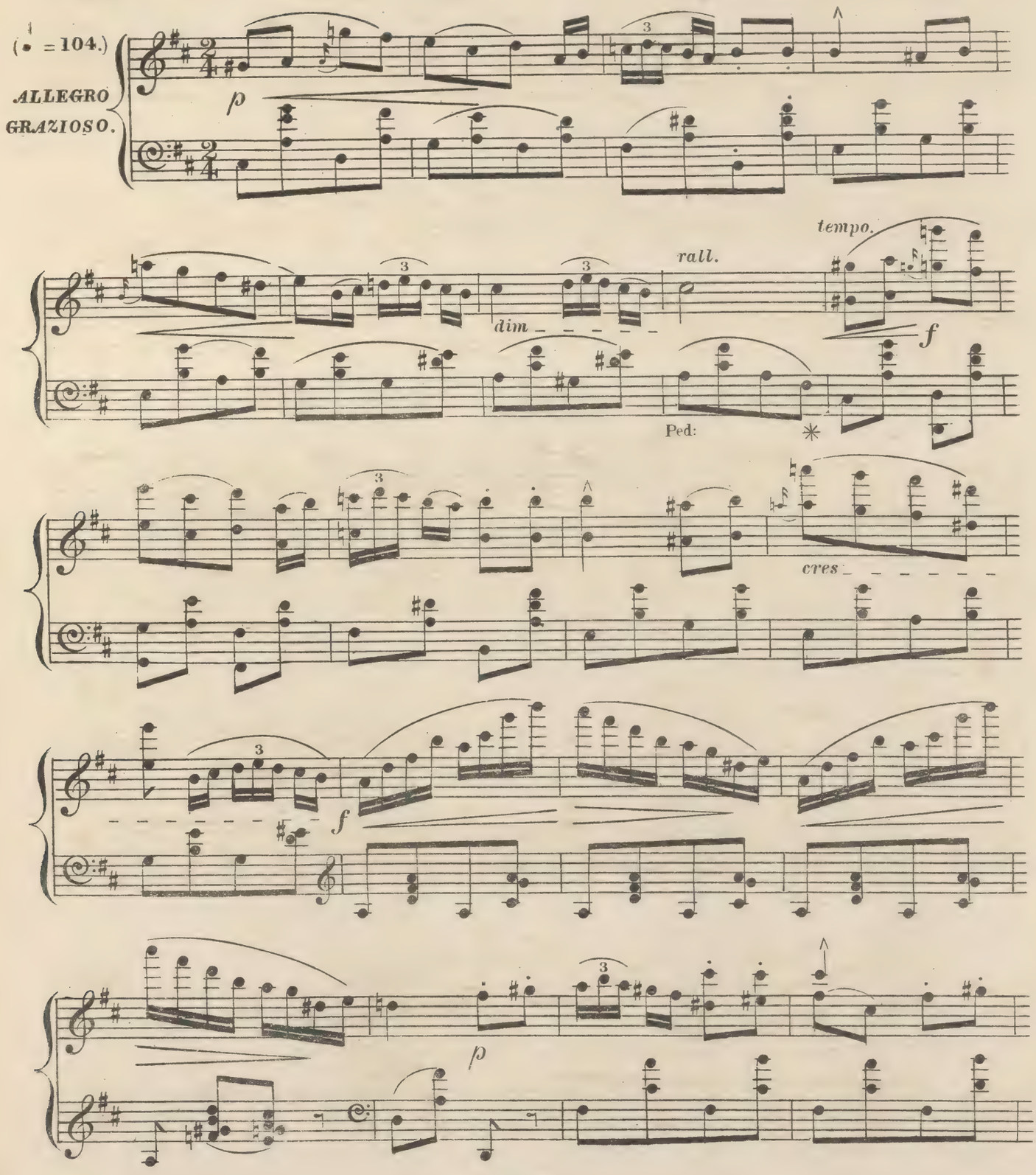
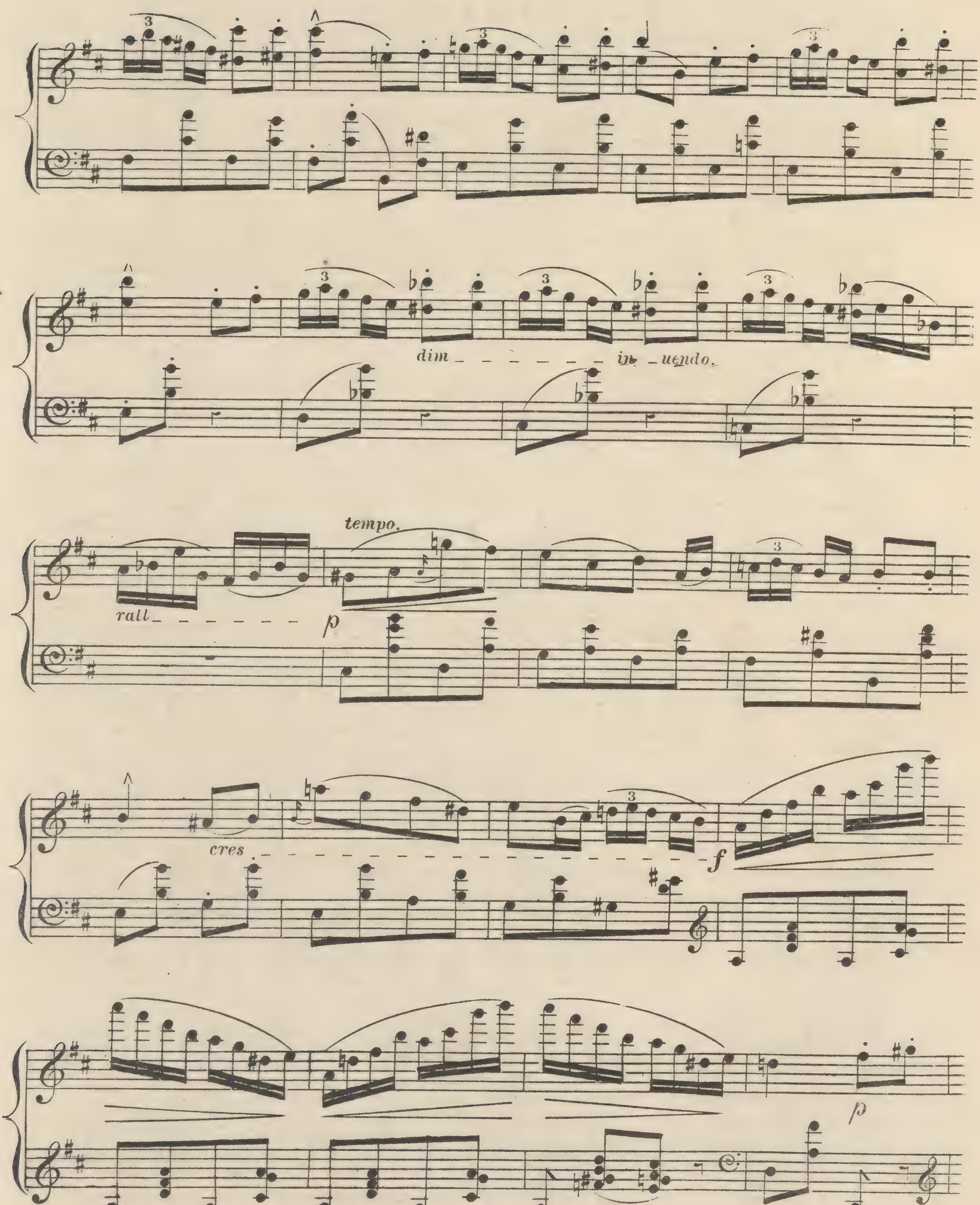
THOUGHTS.

Nº 2.

ARTHUR S. SULLIVAN Op. 2.





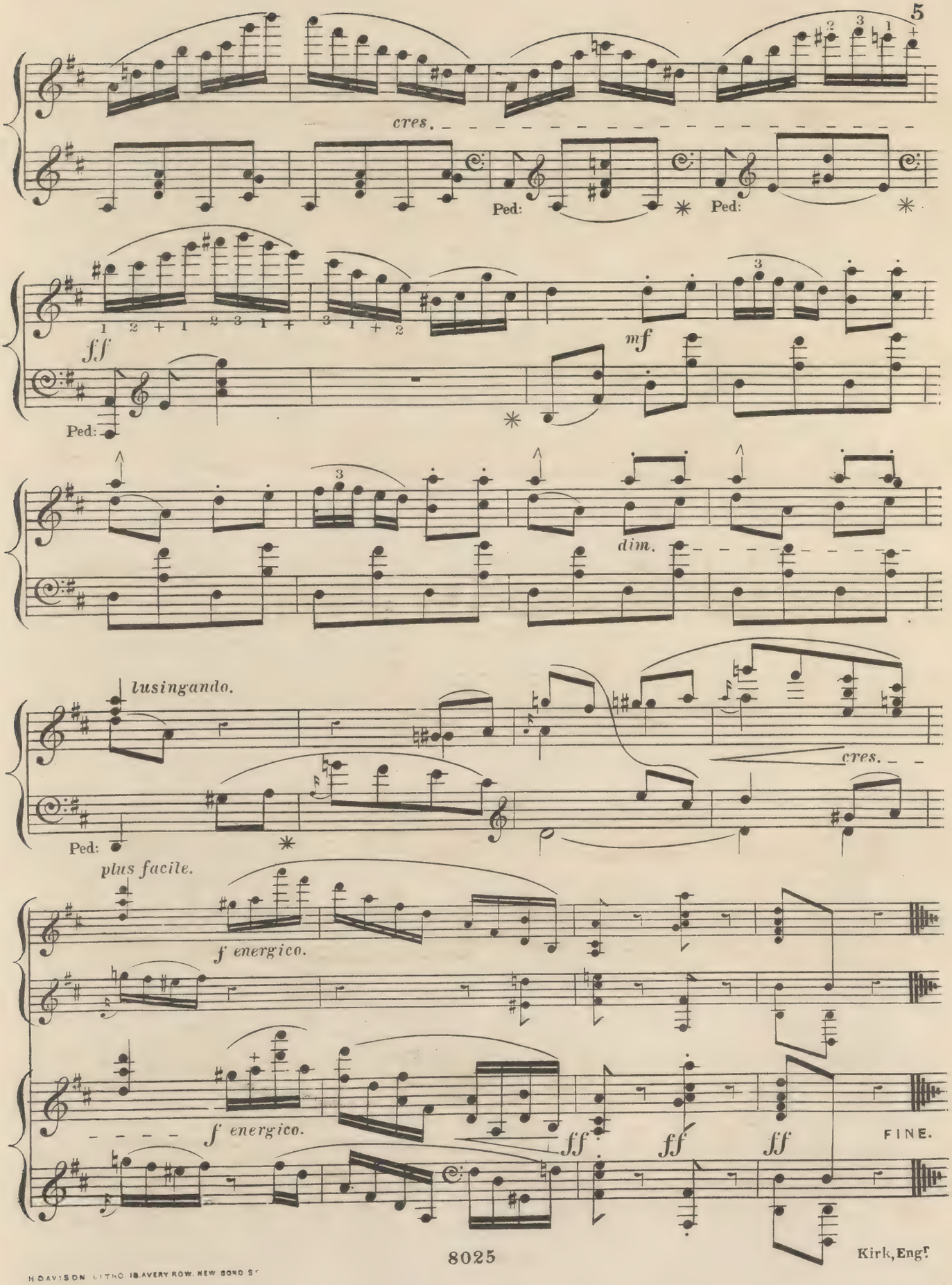
dim ‒ ‒ ‒ in ‒ uendo.
rall ‒ ‒ ‒
tempo.
p
cres ‒ ‒ ‒
f
p

dim

rall

tempo.

f



Kirk, Engr.

H. DAVISON LITHO. 18 AVERY ROW, NEW BOND ST.

/2
D2573/18
Case 377X63

DEDICATED TO

Miss Rachel Scott Russell.

R.C.M. London

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Romance,

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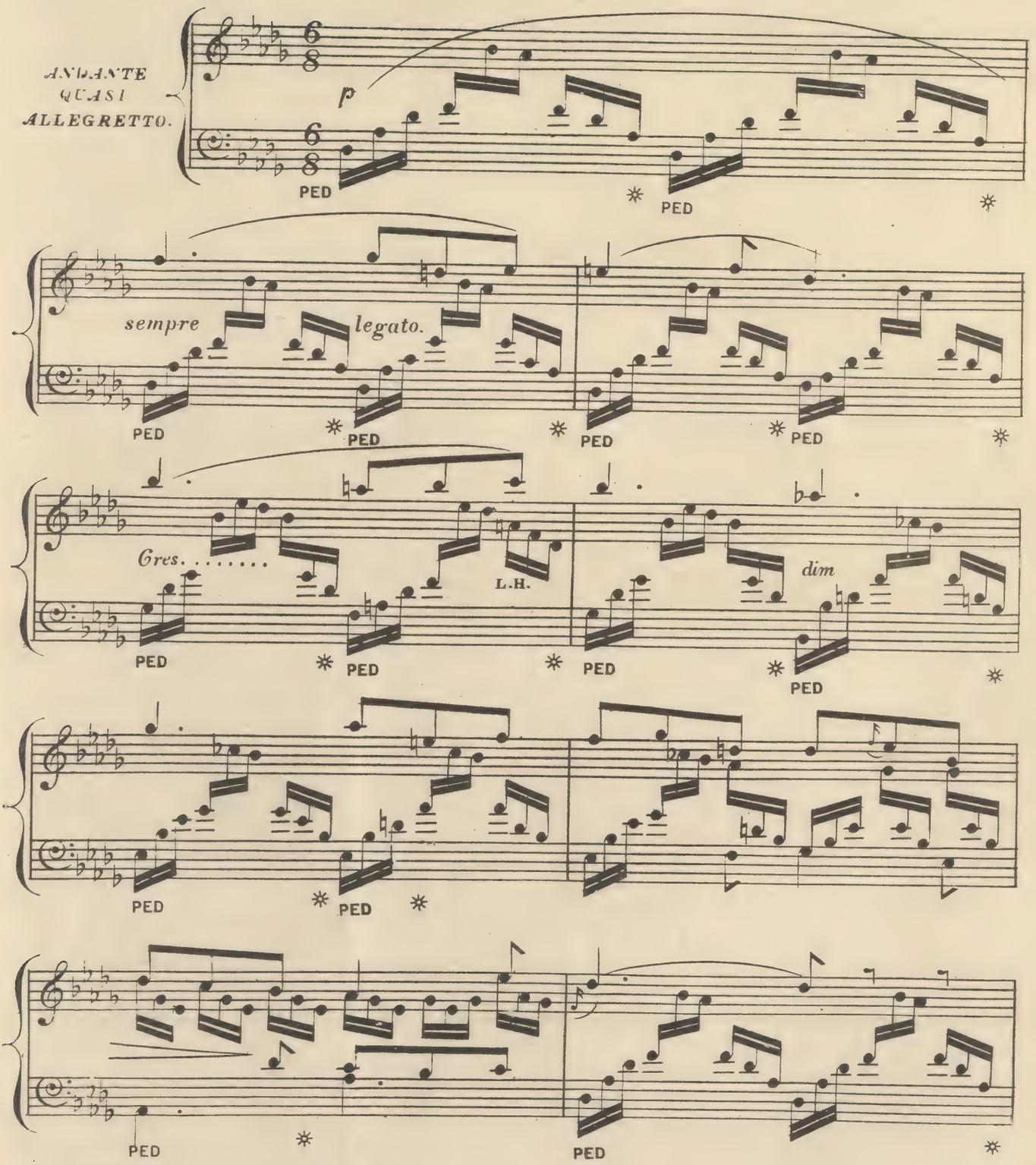
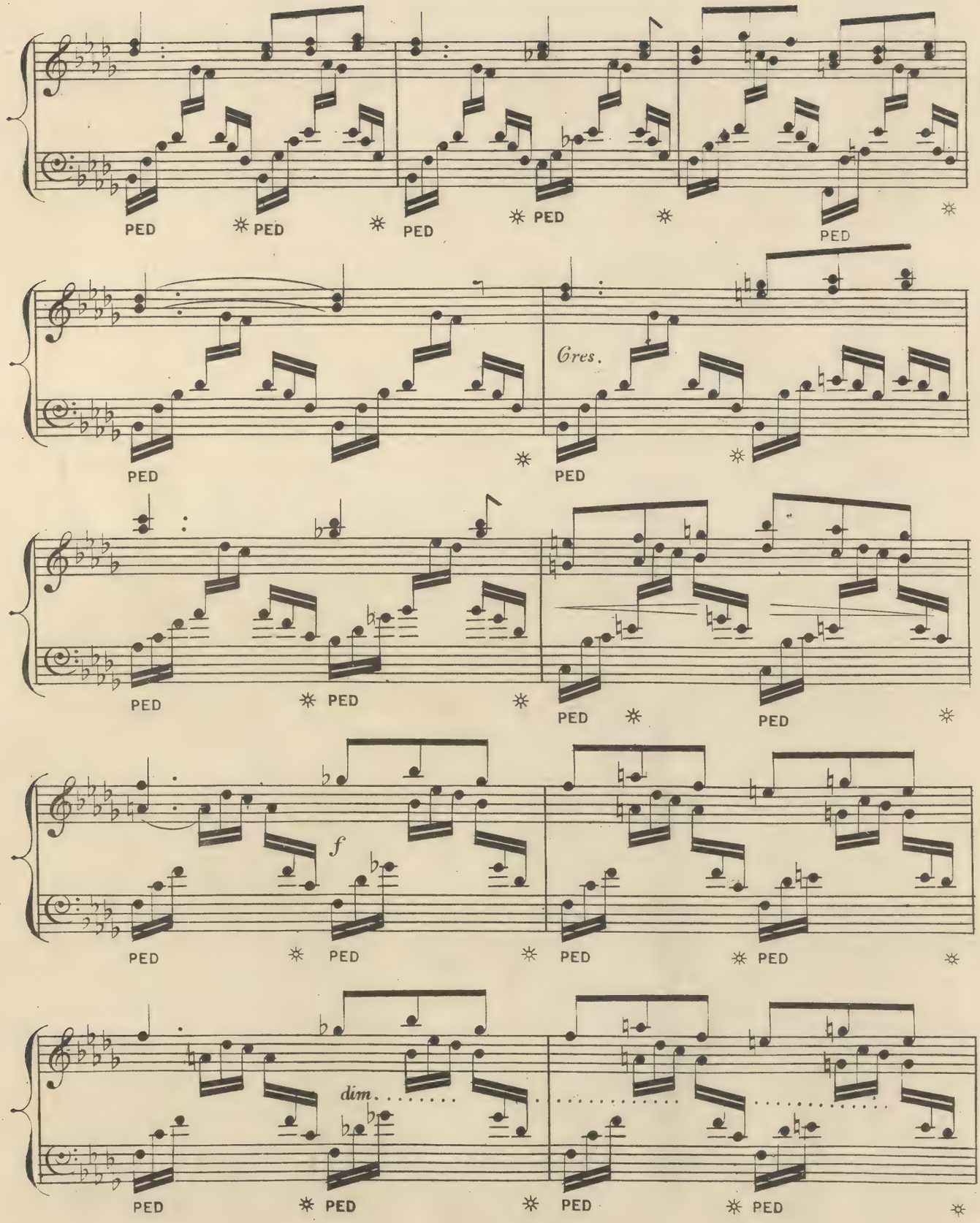
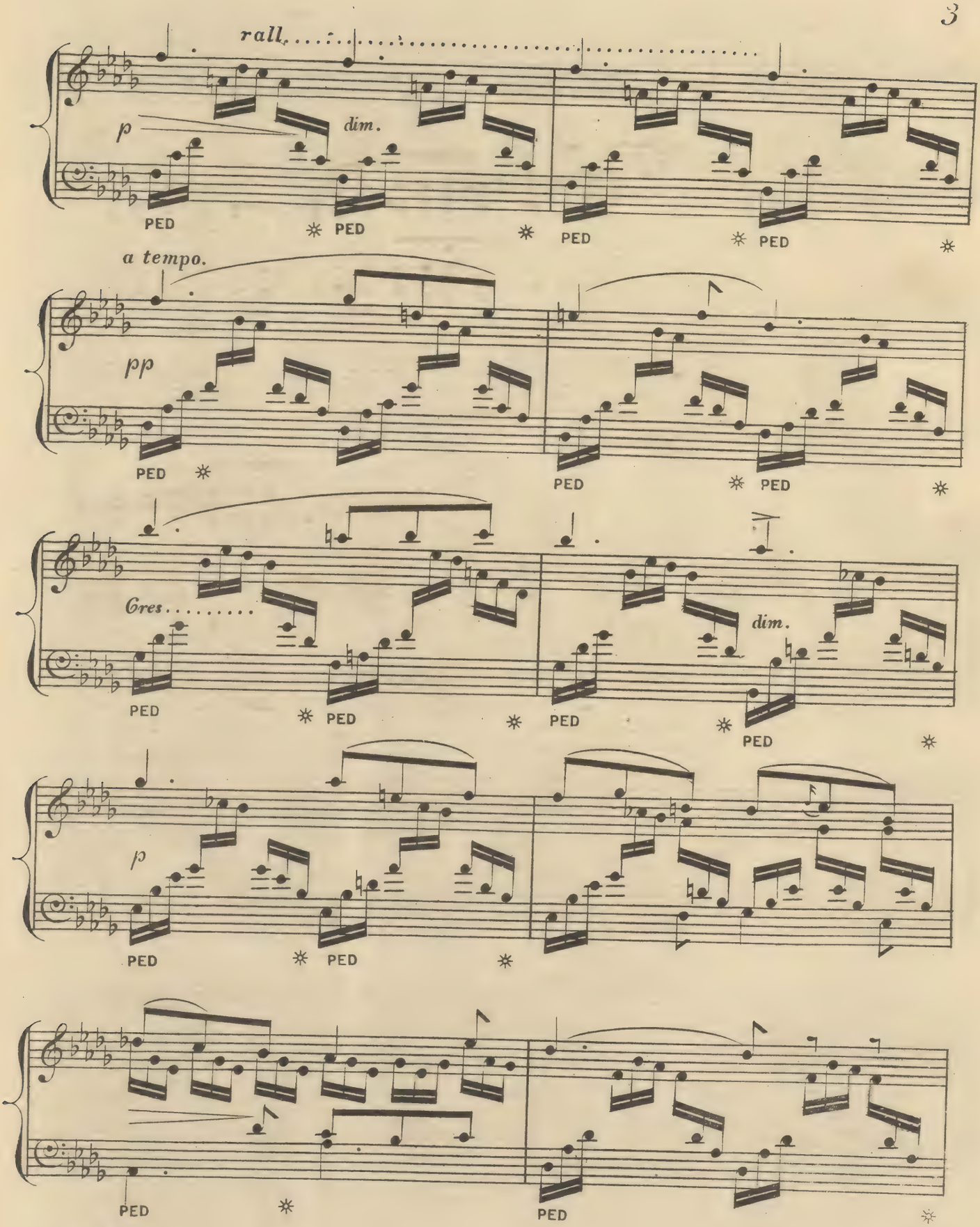
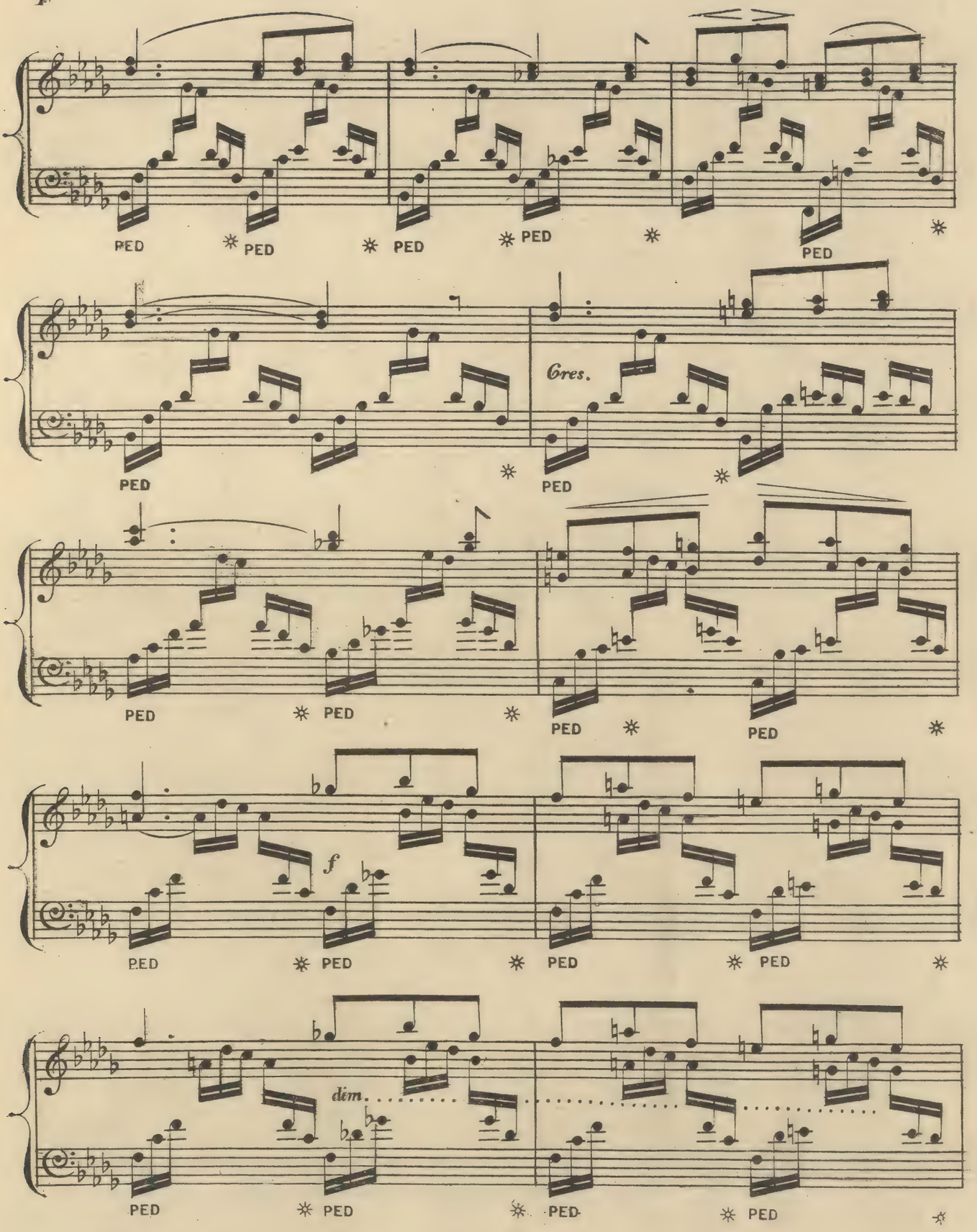
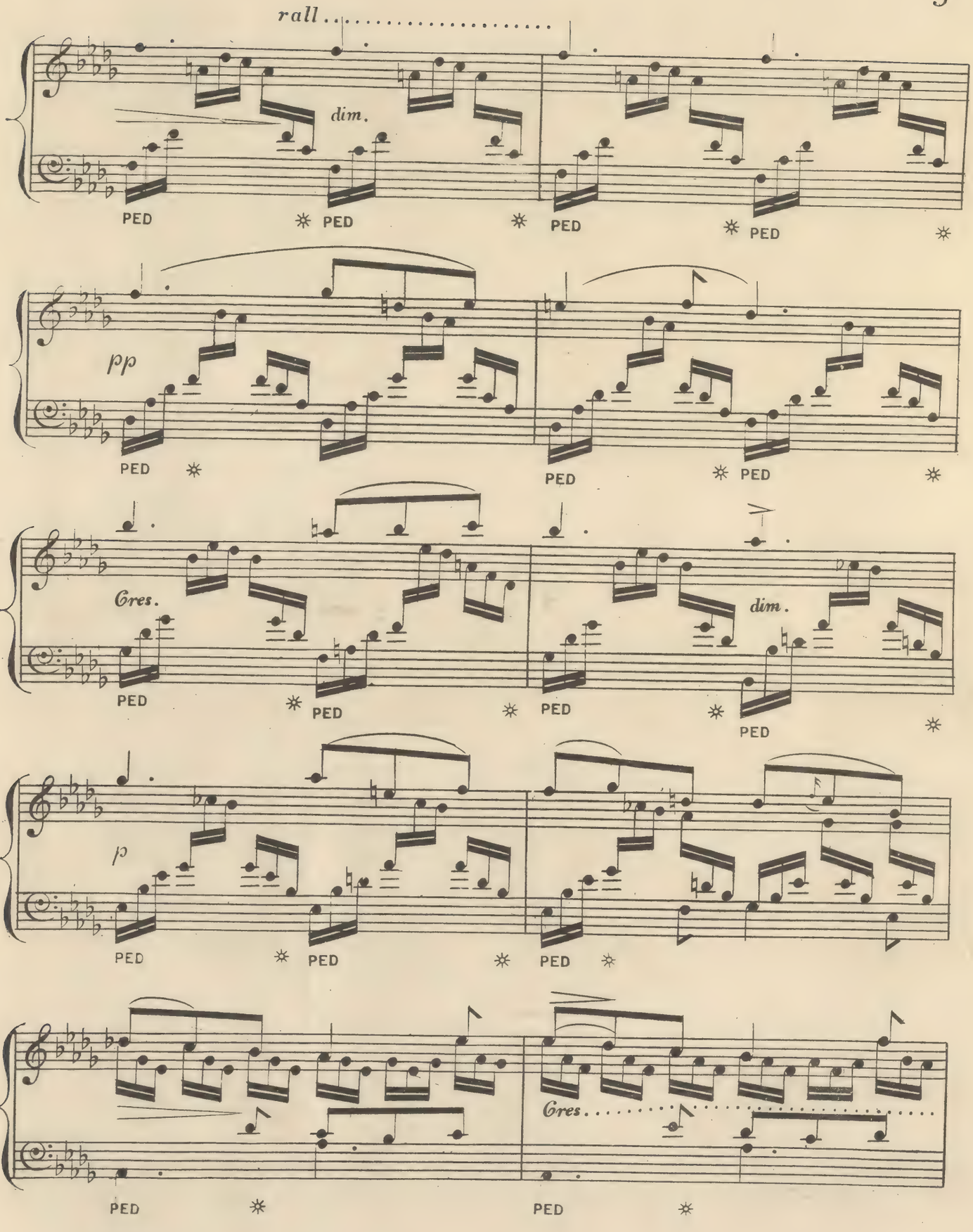
ARTHUR S. SULLIVAN.

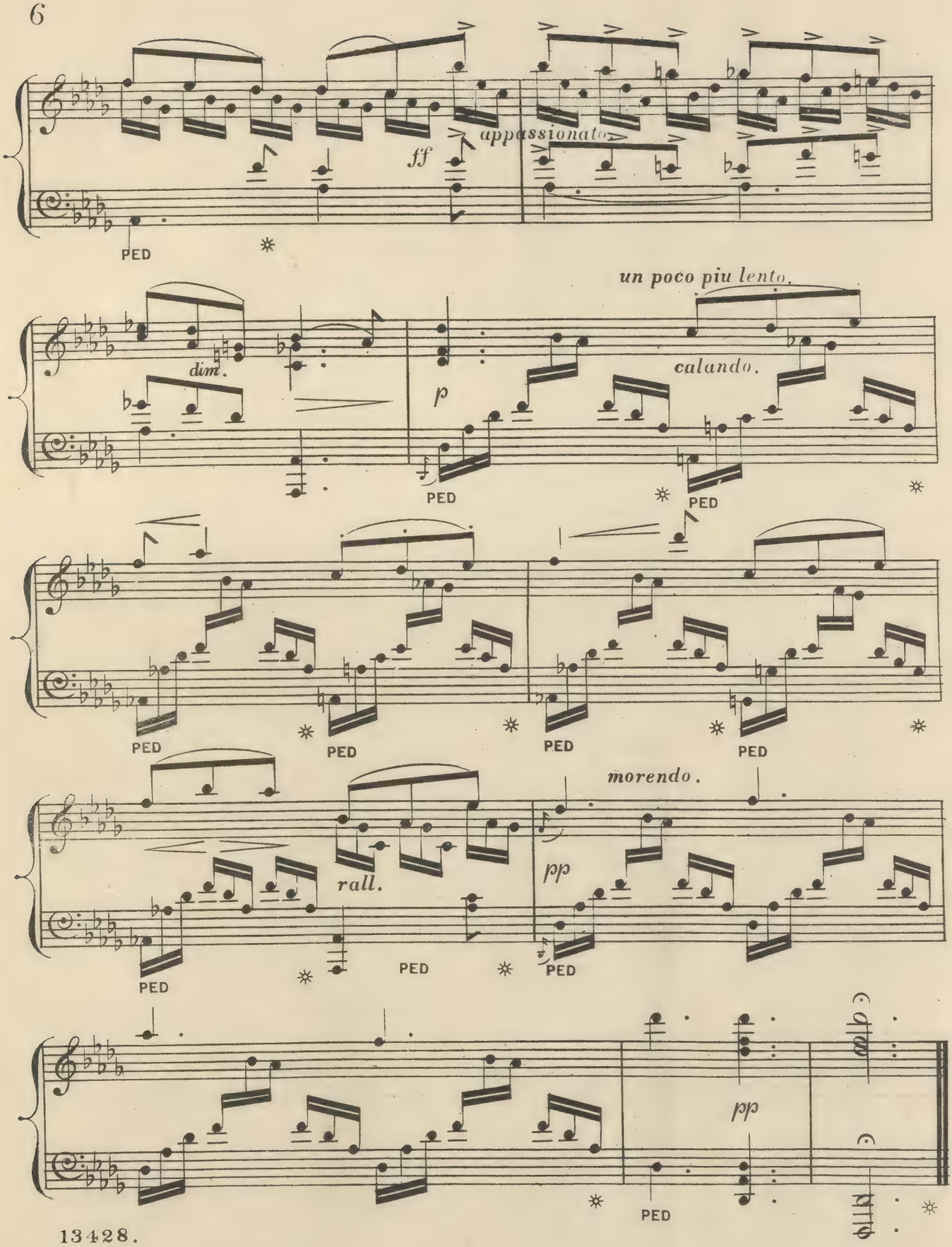



PED
PED
PED
PED
PED
Cres.
PED
PED
PED
PED
PED
PED
f
PED
PED
PED
PED
dim.
PED
PED
PED
PED


rall.
p
dim.
PED
a tempo.
pp
Cres.
dim.
p


PED
PED
PED
PED
PED
Cres.
PED
PED
PED
PED
PED
PED
f
PED
PED
PED
PED
dim.
PED
PED
PED
PED


rall.
dim.
PED
pp
Cres.
dim.
p
Cres.


appassionato.
ff
PED
un poco piu lento.
dim.
p
calando.
PED
PED
PED
PED
PED
PED
morendo.
rall.
pp
PED
PED
PED
pp
PED

13
D2533/19
RCM 377864

DAY DREAMS.

SIX PIECES

FOR THE

RCM London

Piano Forte

BY

ARTHUR S. SULLIVAN.

Price 4/-

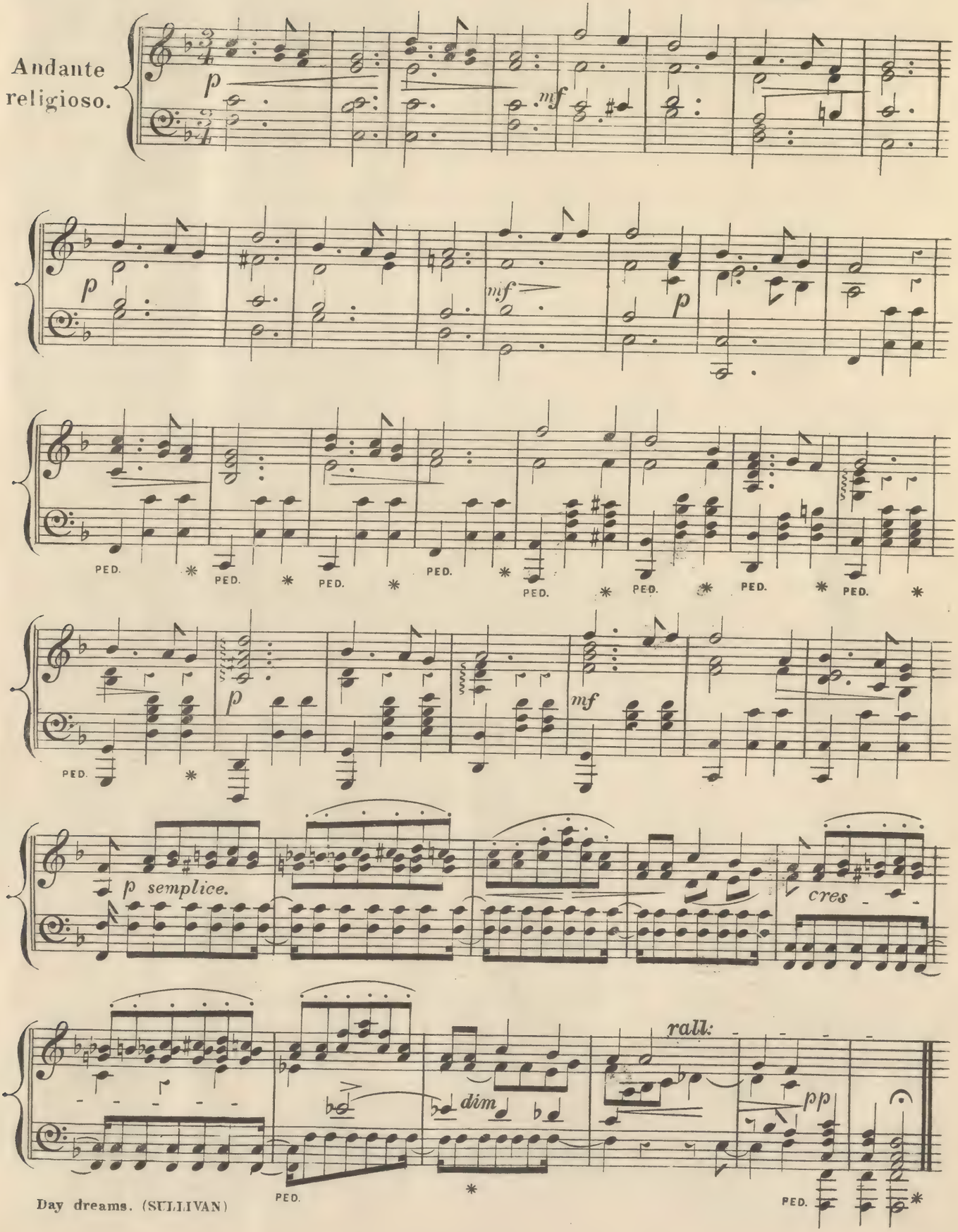
London,
BOOSEY & Co. 28, HOLLES STREET.

DAY DREAMS.

No 1.

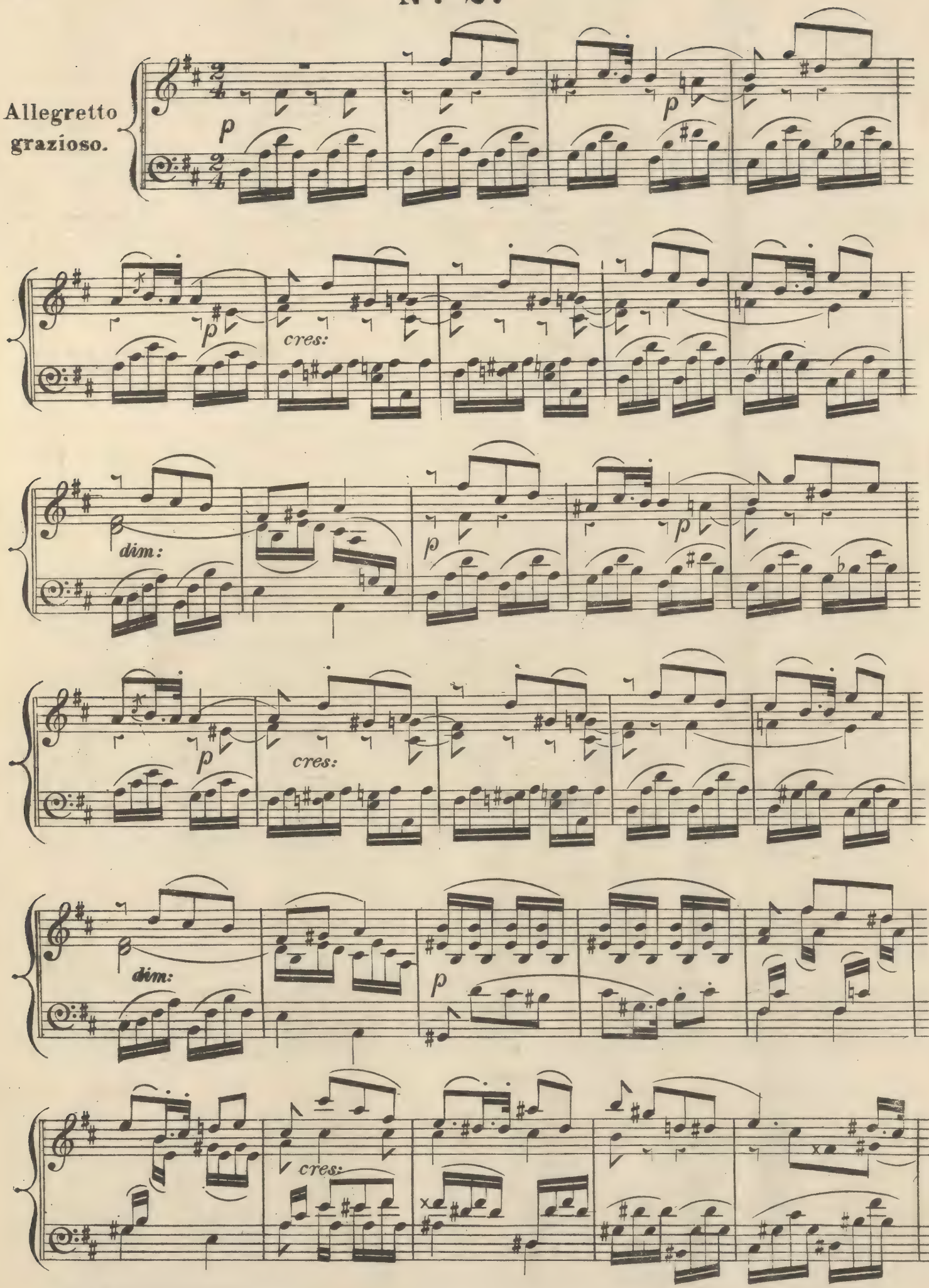
ARTHUR S. SULLIVAN.

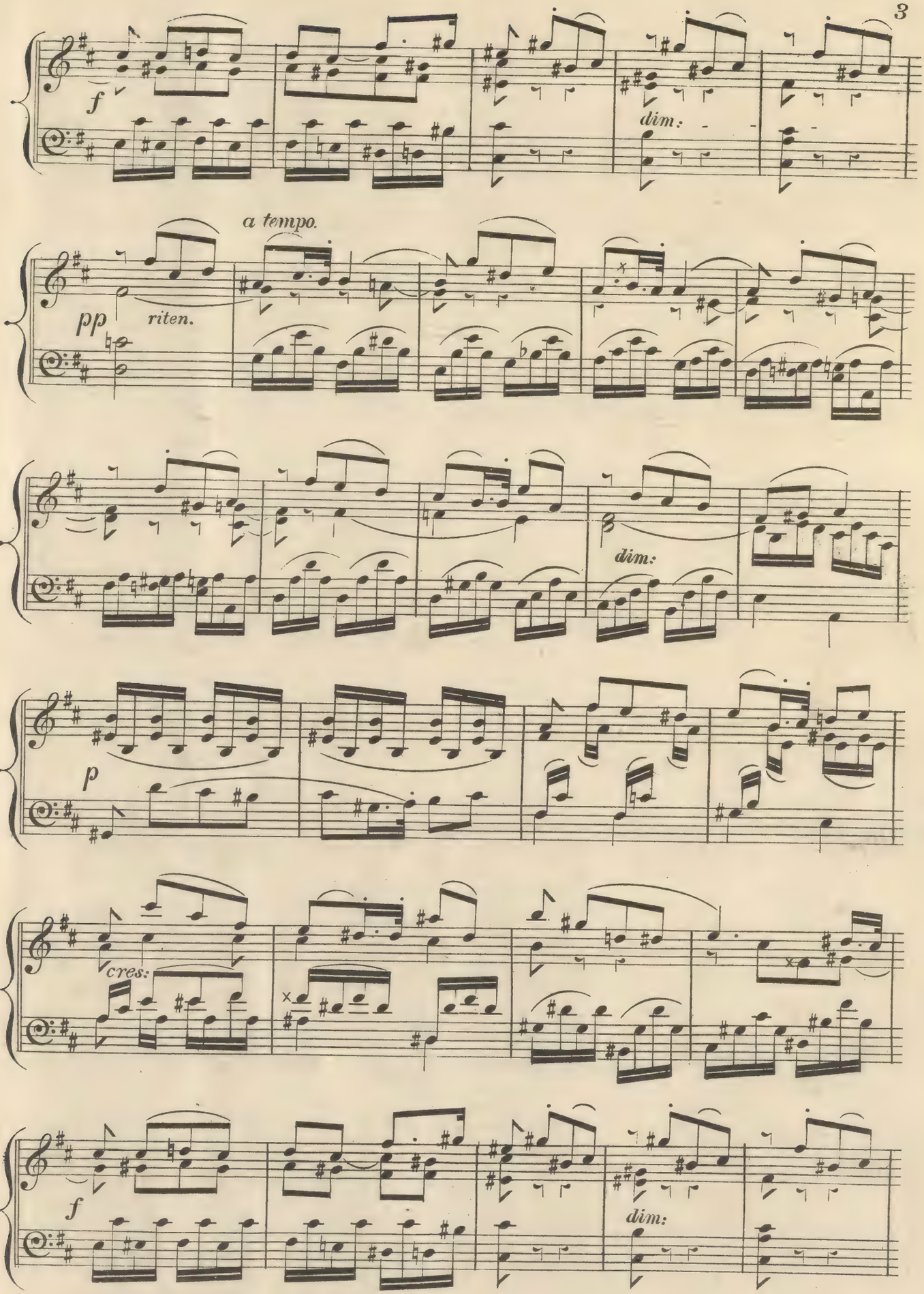
Op. 14.



No 2.

Allegretto grazioso.




f
dim:
a tempo.
pp
riten.
dim:
p
cres:
f
dim:

a tempo.

pp *riten:*

cres: *sf*

sempre cres: *f*

ff *dim:* *p*

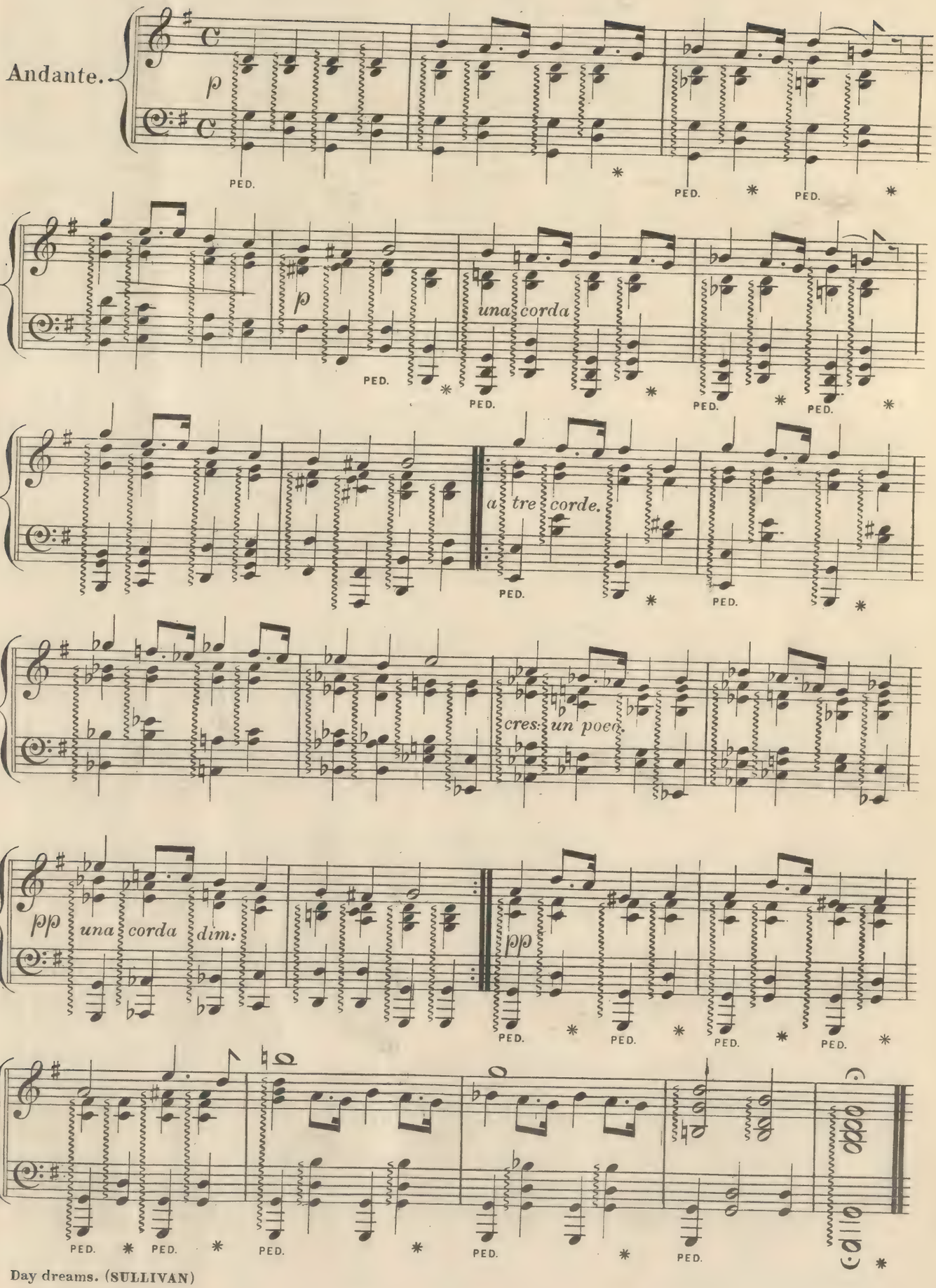
sempre dim:

PED. PED.

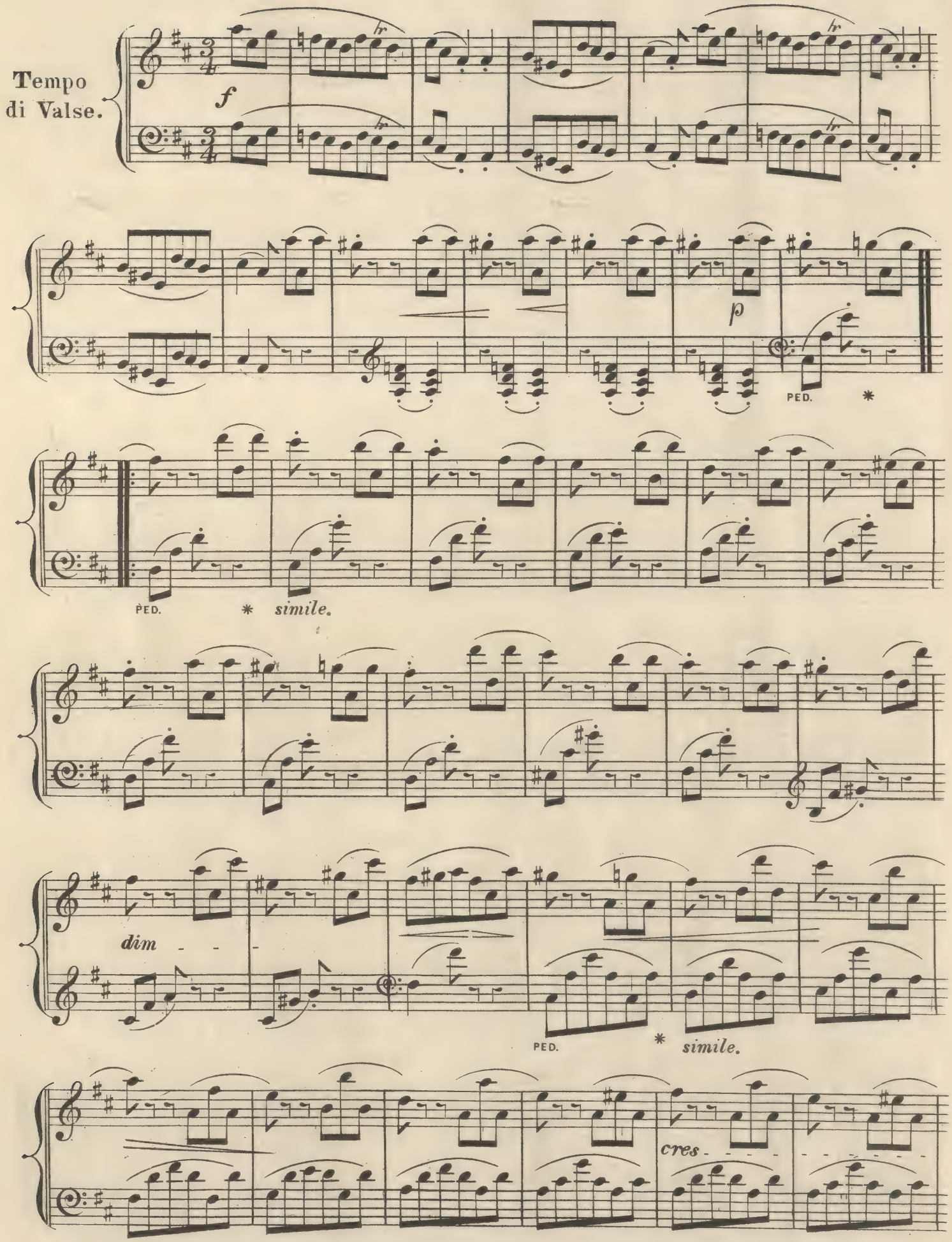
pp

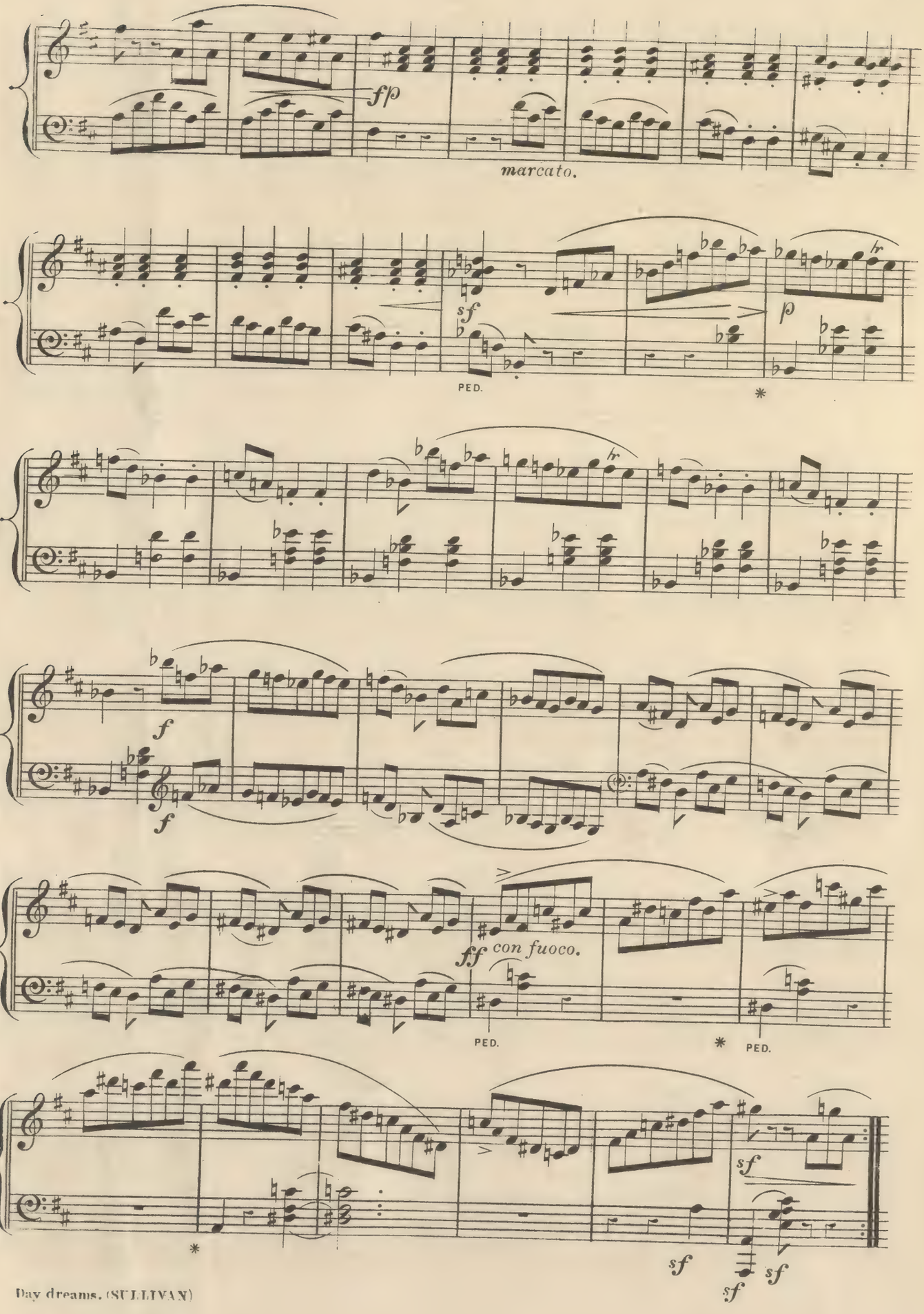
PED.

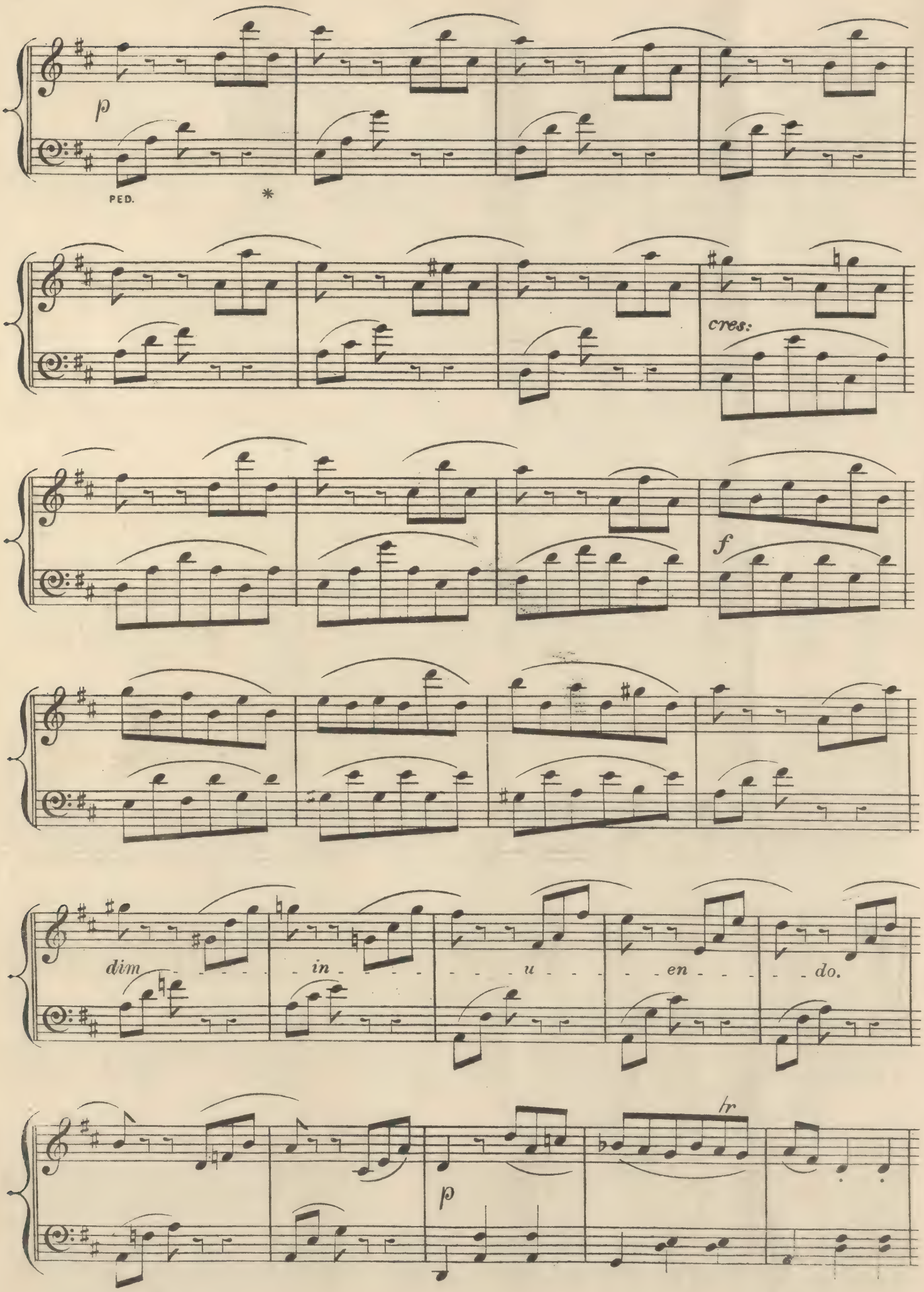
No 3.

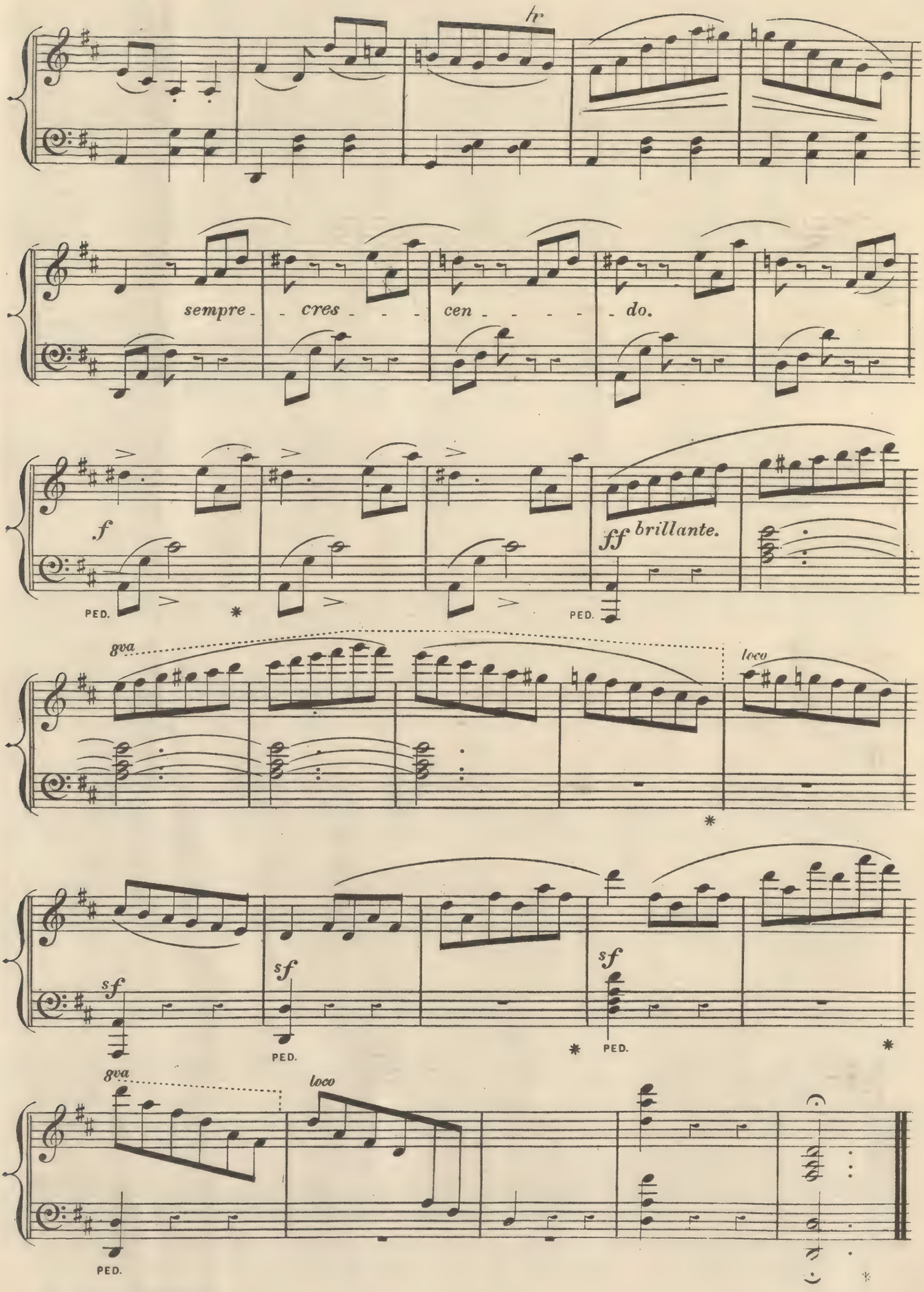

Andante.
p
PED.
una corda
a tre corde.
cres: un poco.
pp
una corda
dim:
pp

Nº 4.

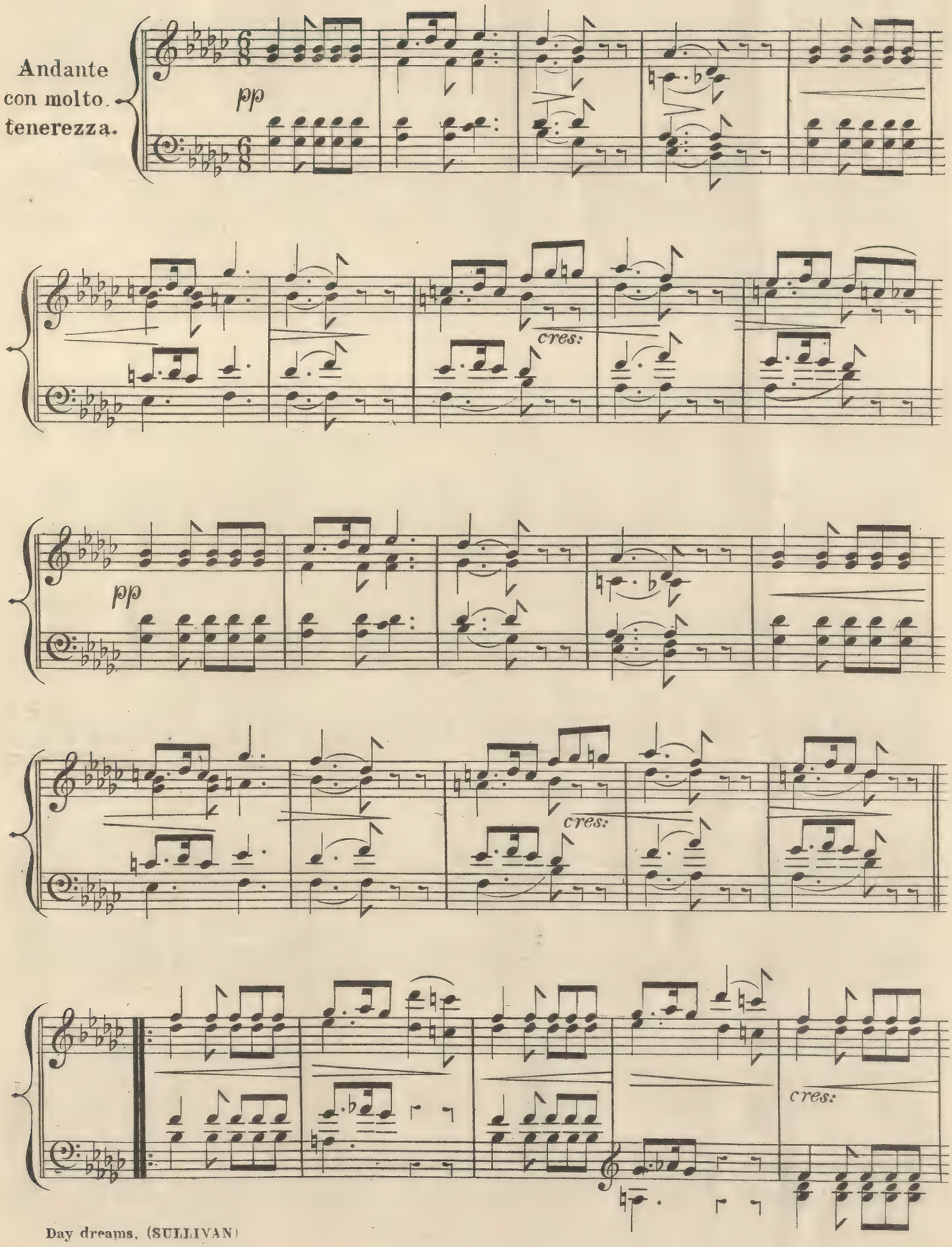


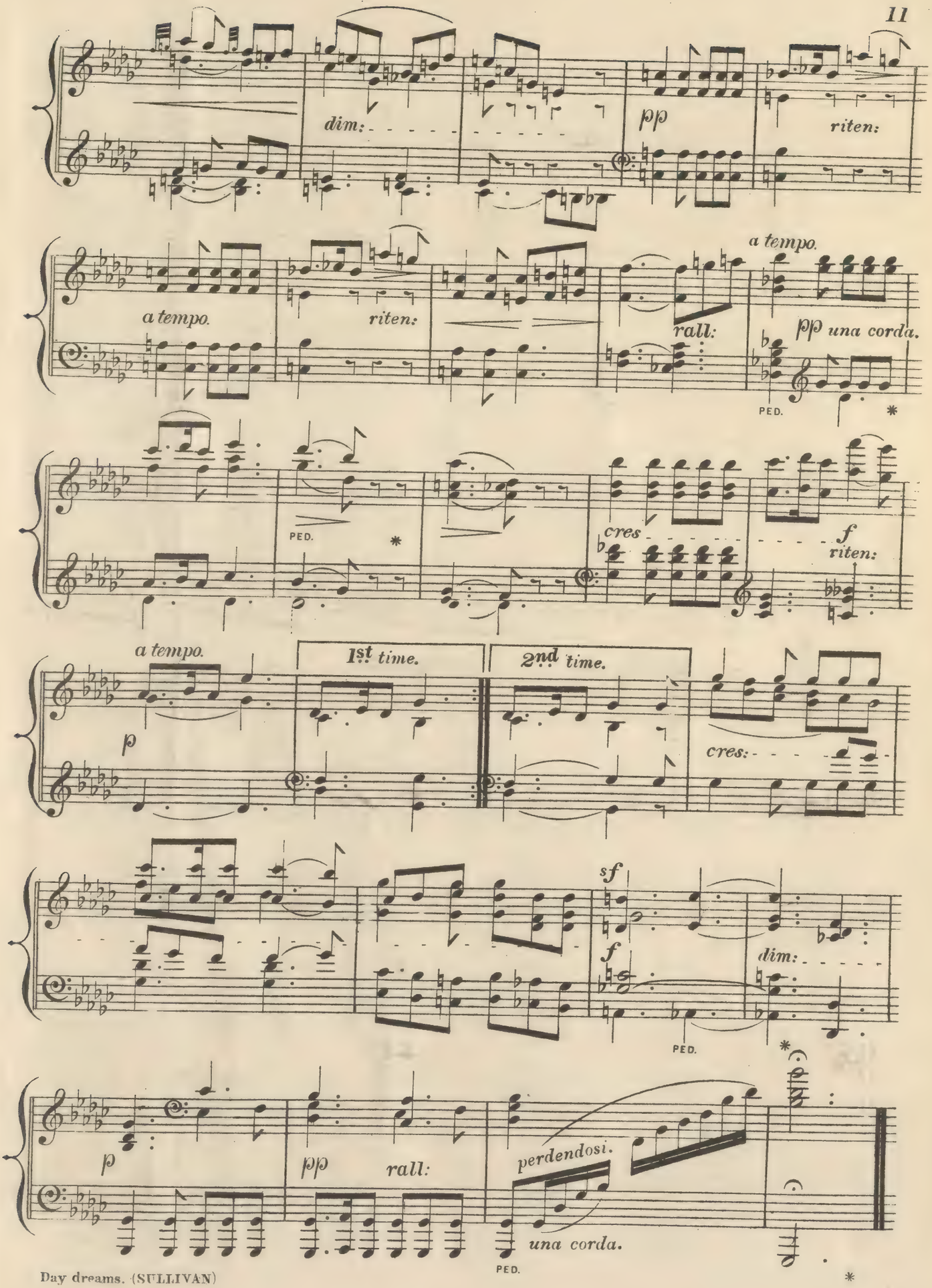

fp
marcato.
sf
PED.
p
f
f
ff con fuoco.
PED.
PED.
sf
sf
sf
sf


p
PED.
*
cres:
f
dim
in
u
en
do.
tr
p


hr
sempre - - cres - - - - cen - - - - - do.
f
PED.
ff brillante.
PED.
gva
loco
sf
PED.
sf
sf
PED.
gva
loco
PED.

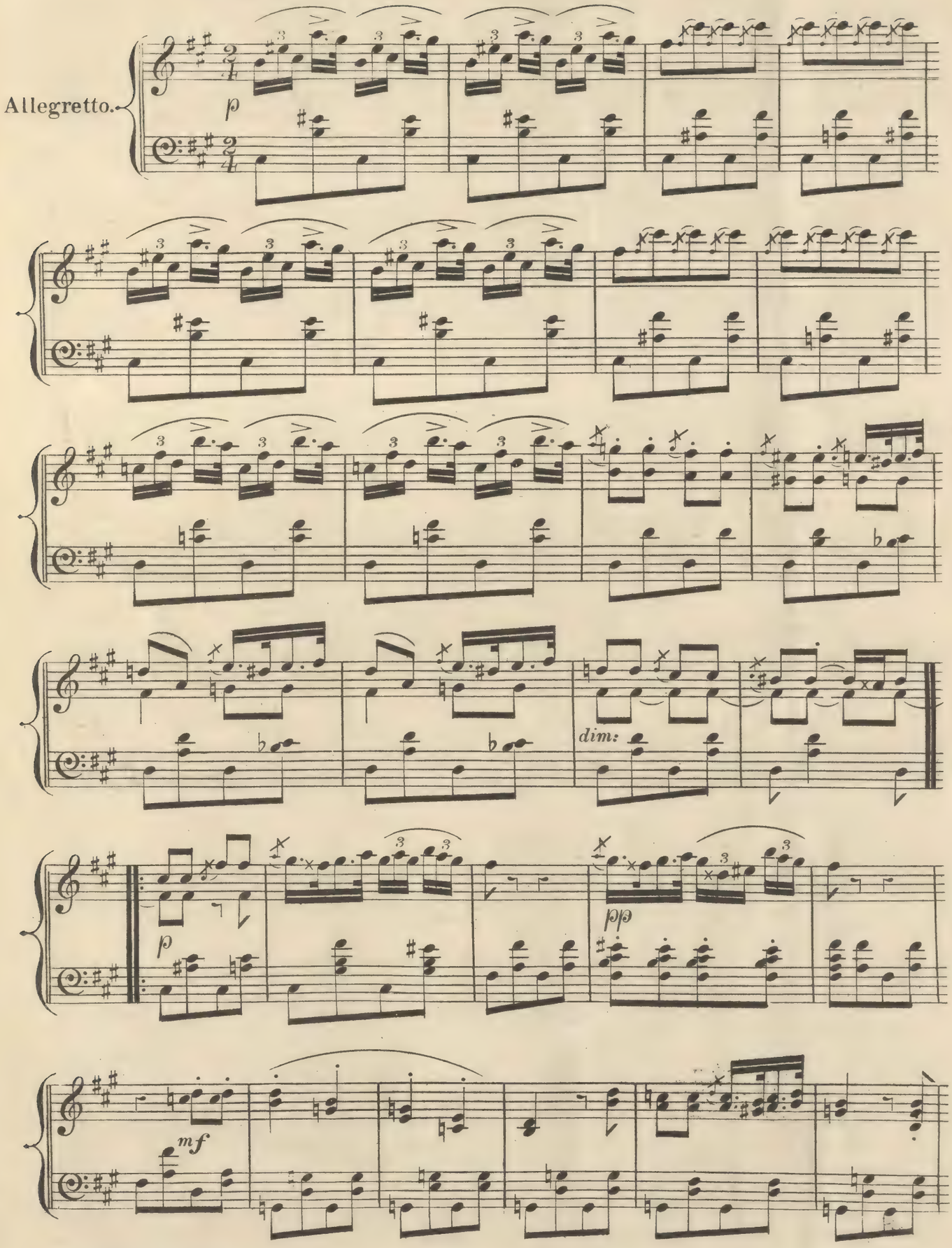
Nº 5.

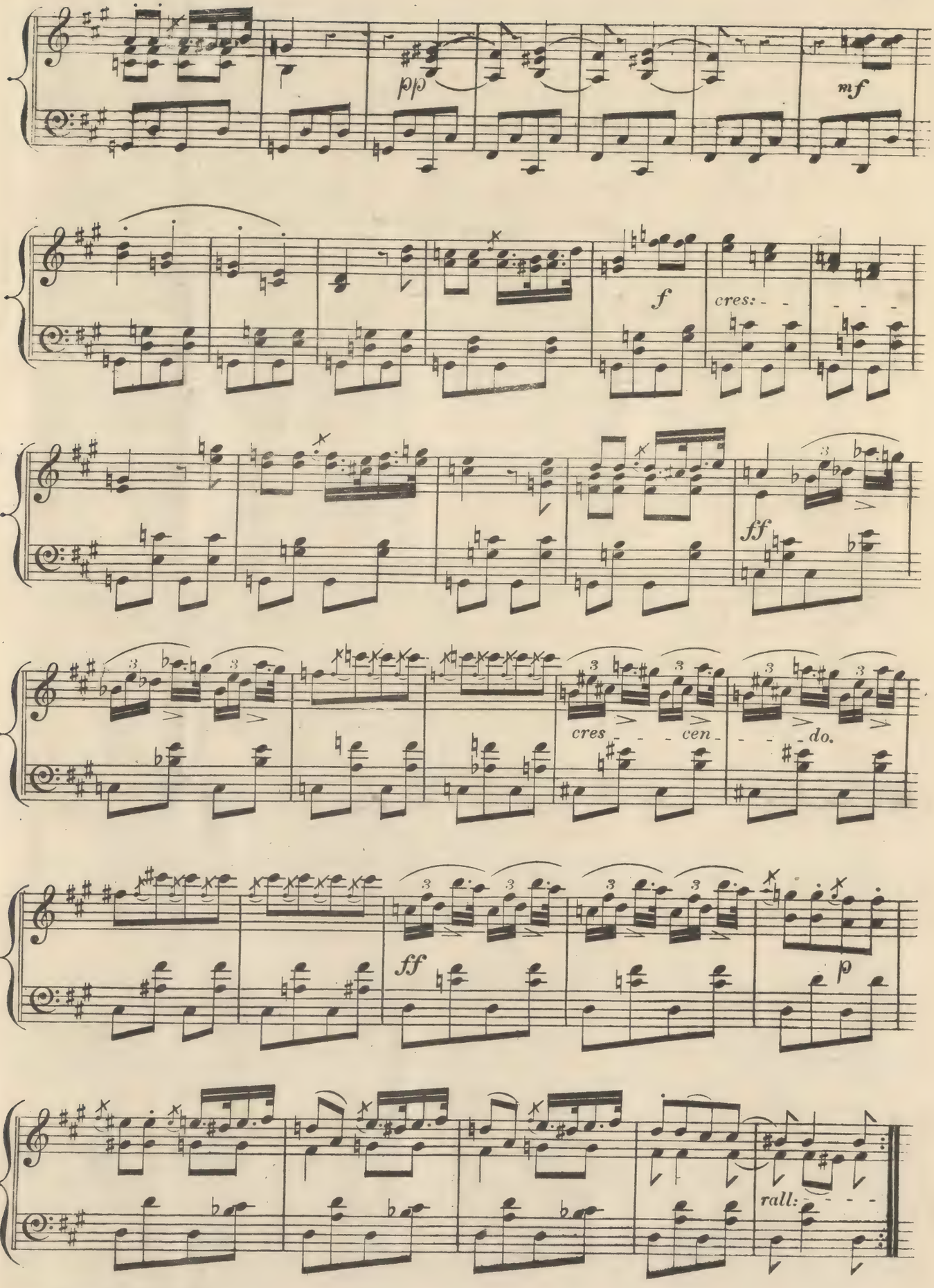


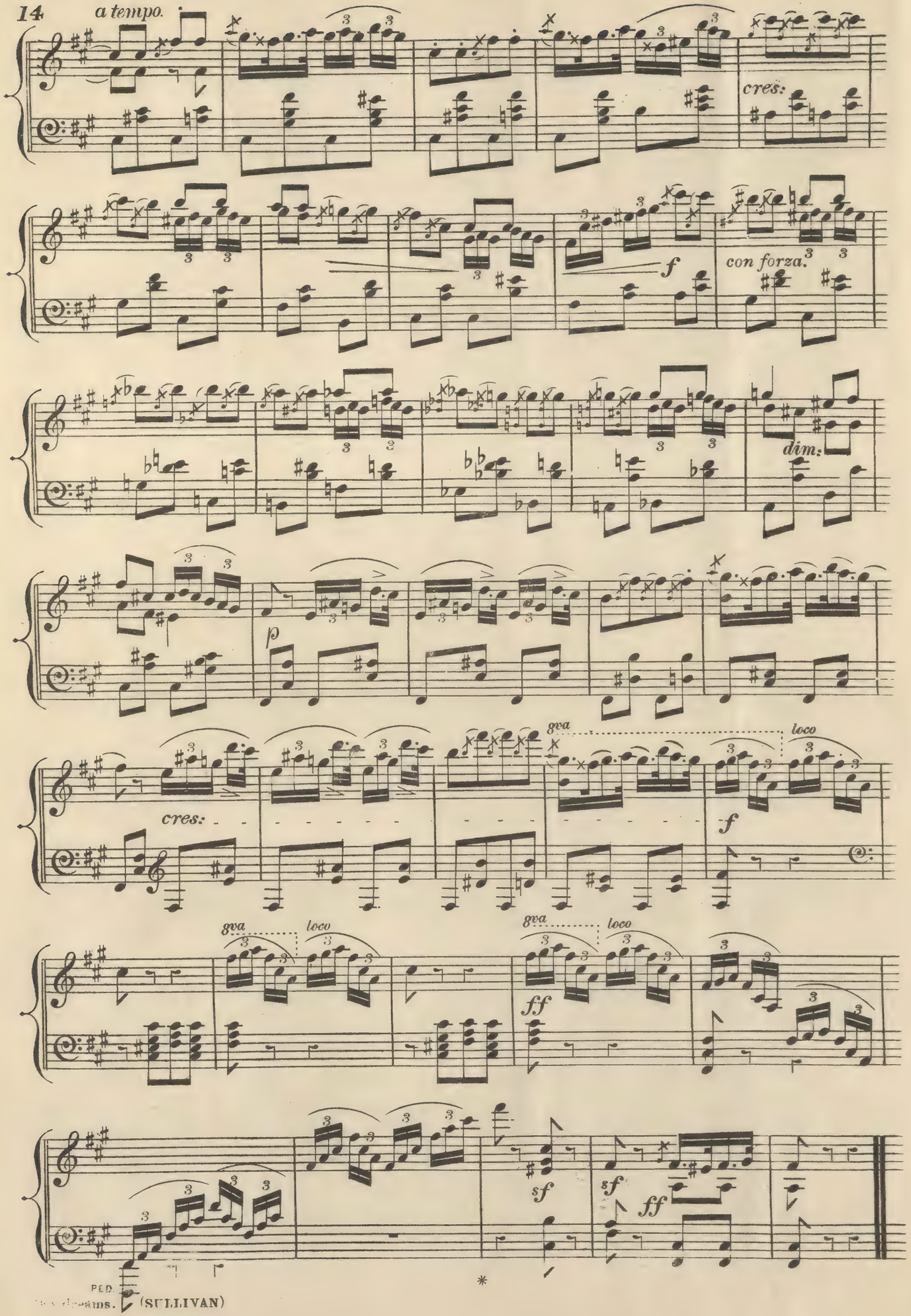

dim:
pp
riten:
a tempo.
a tempo.
riten:
rall:
pp una corda.
PED.
*
PED.
*
cres
f
riten:
a tempo.
1st time.
2nd time.
p
cres:
sf
f
dim:
PED.
*
p
pp
rall:
perdendosi.
una corda.
PED.
*

No 6.

À l'Hongroise.




pp
mf
f
cres: - - - - - -
ff
cres - - - cen - - - do.
ff
p
rall: - - -


14
a tempo.
cres:
f
con forza.
dim:
p
cres:
gva
loco
f
gva
loco
gva
loco
ff
sf
sf
ff
PED.
(SULLIVAN)

14
D25727/20
RCM 377166

A SELECTION
OF
PIANOFORTE WORKS

BY

R.C.M. London

SAMUEL WESLEY,

Edited and Fingered by his daughter

ELIZA WESLEY.

CONTAINING—

1.—MARCH, IN B FLAT, composed when between 7 & 8 years of age, with extract from his father's (Rev. Charles Wesley) diary.

2.—THE CHRISTMAS CAROL, VARIED AS A RONDO.

3.—A SONATA, introducing a Fugue from a subject of Mr SALOMON'S.

Price complete 2/6 net.

ENT: STA: HALL.

London:
WEEKES & Co,
14, Hanover Street, Regent Street, W.

A SELECTION OF

PIANOFORTE WORKS,

BY

SAMUEL WESLEY.

MARCH

Composed when between Seven and Eight years of age.

Extract from a MS. by the Rev. Charles Wesley, his Father.

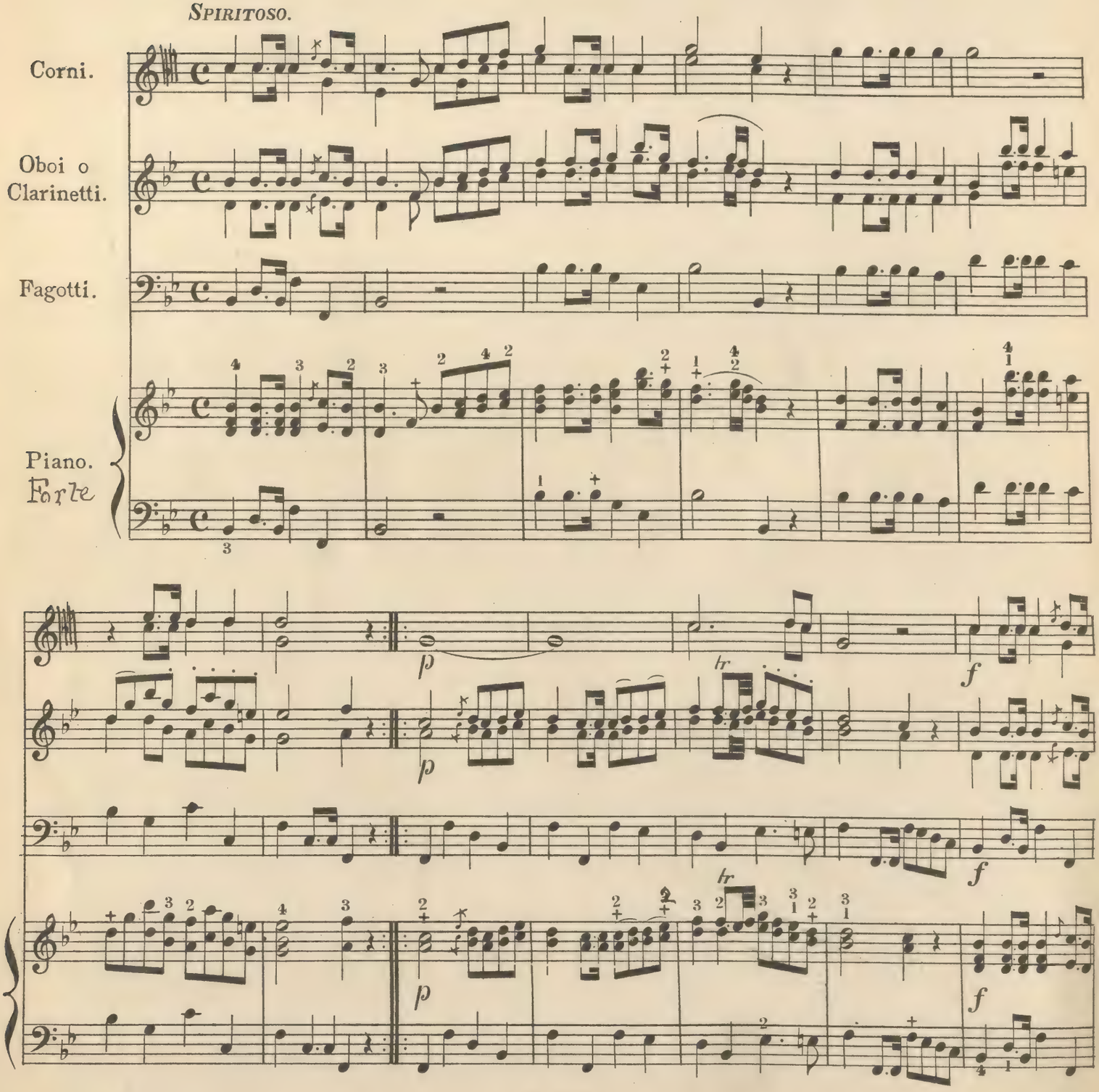
"He was desired to compose a March for one of the Regiments of Guards, which he did, to the approbation of all that heard it; and a distinguished officer of the Royal Navy declared that it was a movement which would probably inspire steady and serene courage when the enemy was approaching. As I thought the boy would like to hear the March performed, I carried him to the Parade at the proper time, when it had the honour of beginning the Military Concert. The piece being finished, I asked him whether it was executed to his satisfaction, to which he replied, 'By no means.' I then immediately introduced him to the band, which consisted of very tall and stout musicians, that he might set them right. On this, Sam said to them, 'You have not done justice to my composition'; to which they answered the urchin with astonishment and contempt, 'Your composition?' Sam replied, however, with great serenity, 'Yes, *my* composition,' which I confirmed. Then they stared, and severally made their excuses by protesting they had copied accurately from the manuscript which had been put into their hands. This he most readily allowed to the hautboys and bassoons, but said it was the French horns that were in fault; who, making the same defence, he insisted upon the original score being produced, and showing them their mistake, ordered the March to be played again, to which they submitted with as much deference as they would have shown to Handel."

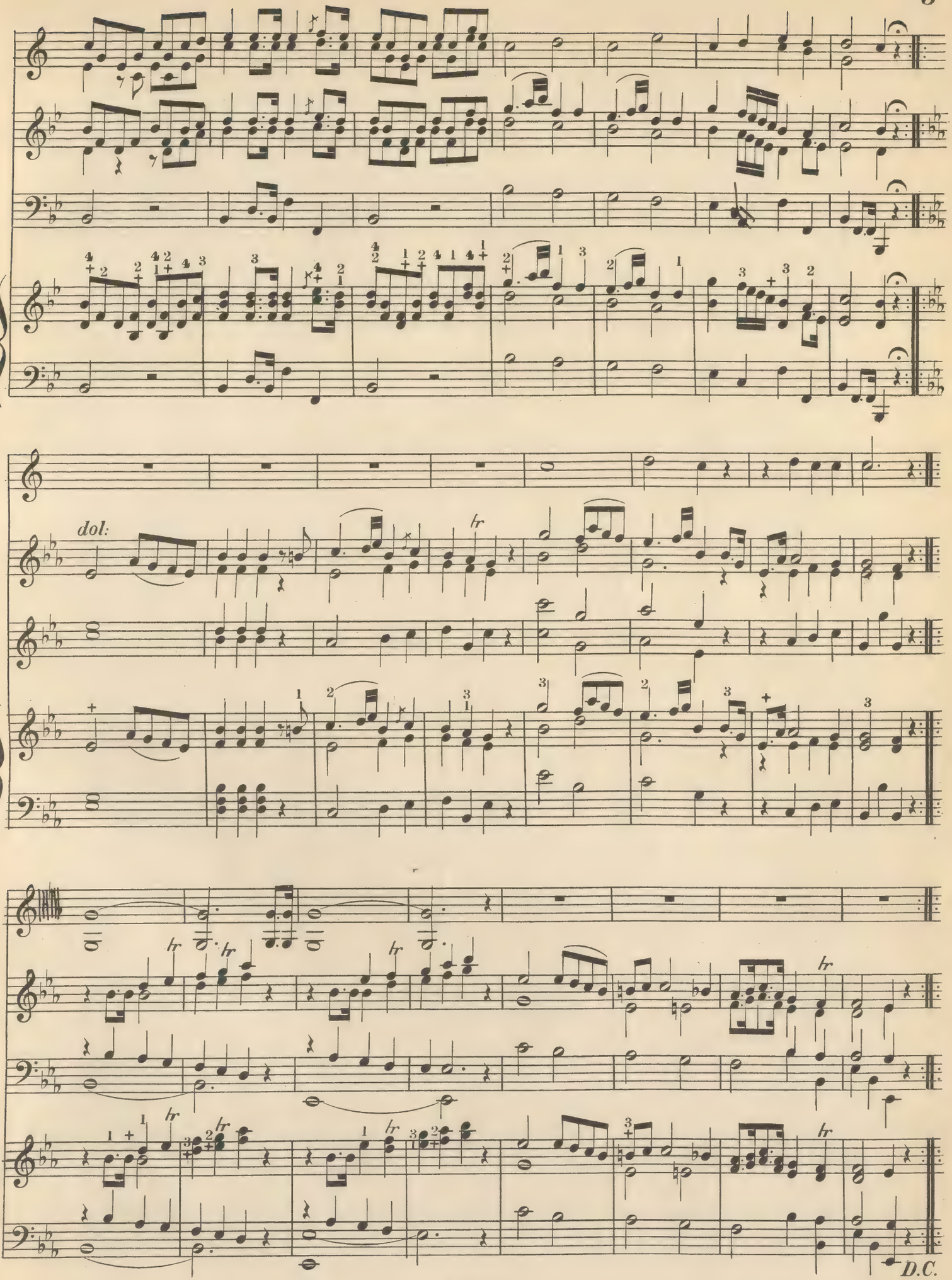
A NEW MARCH

As Performed upon the Parade
And at St. James's.

Composed by

Samuel Wesley.




dol.
hr
D.C.

THE CHRISTMAS CAROL.

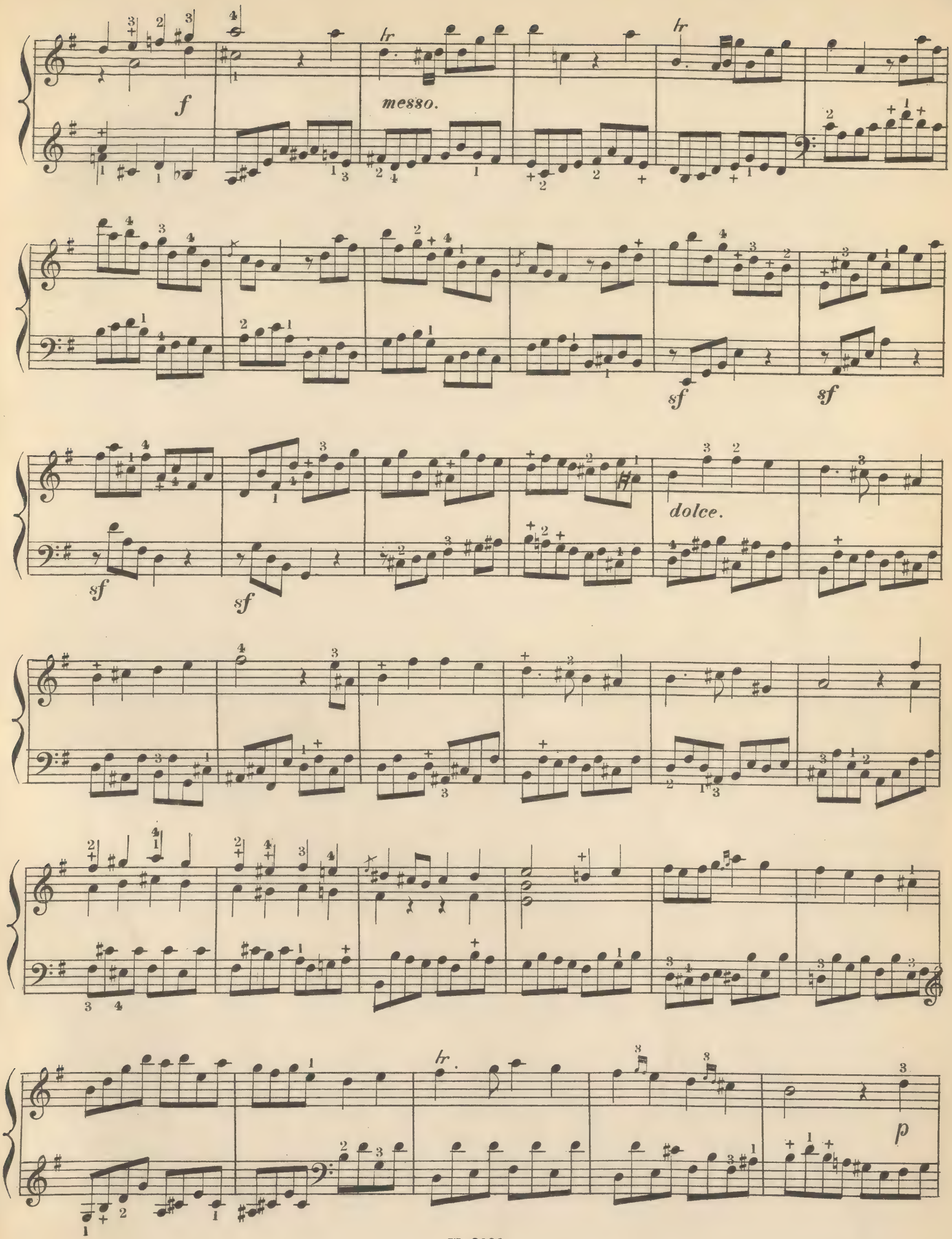
VARIED AS A RONDO.

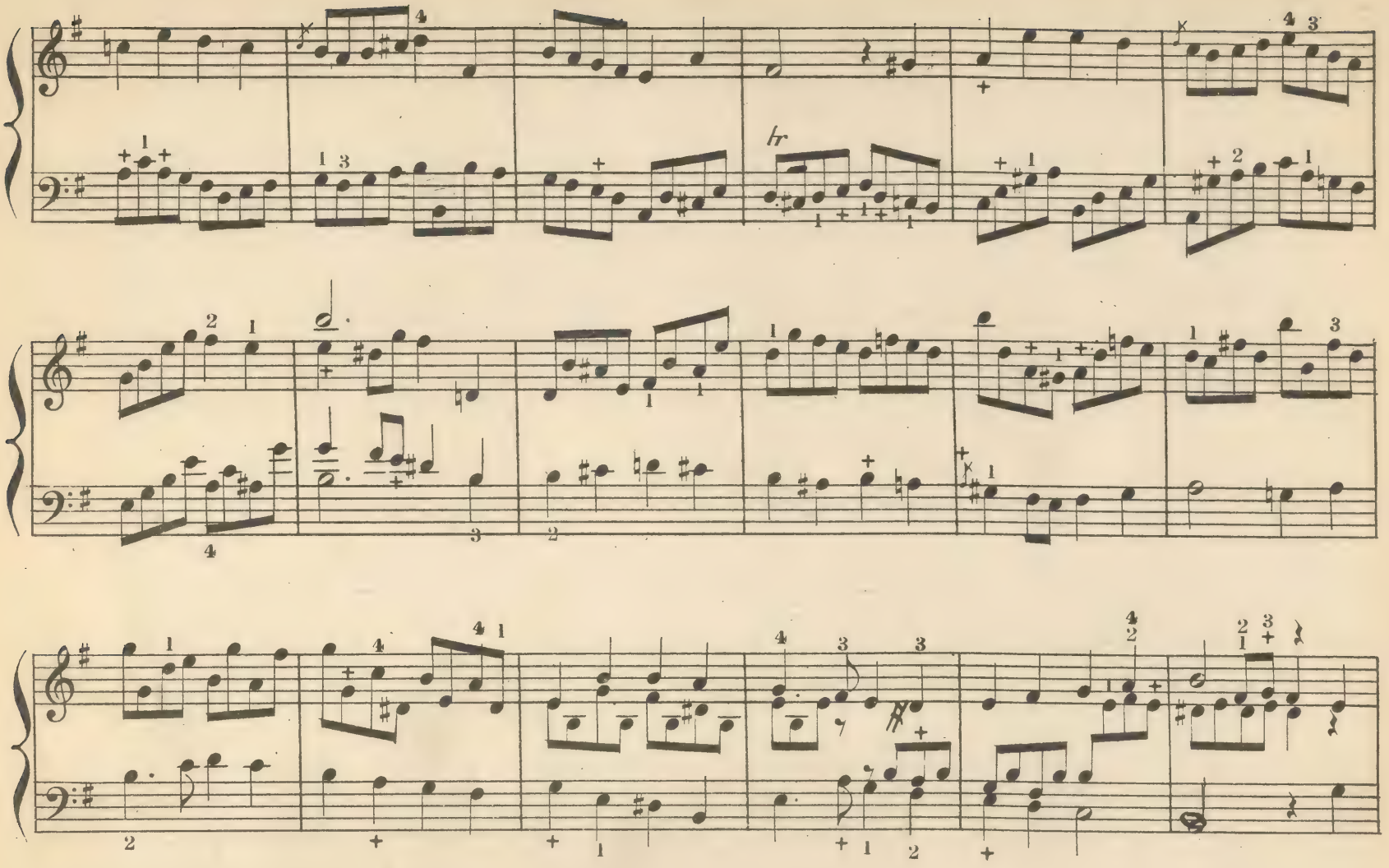
S. WESLEY.

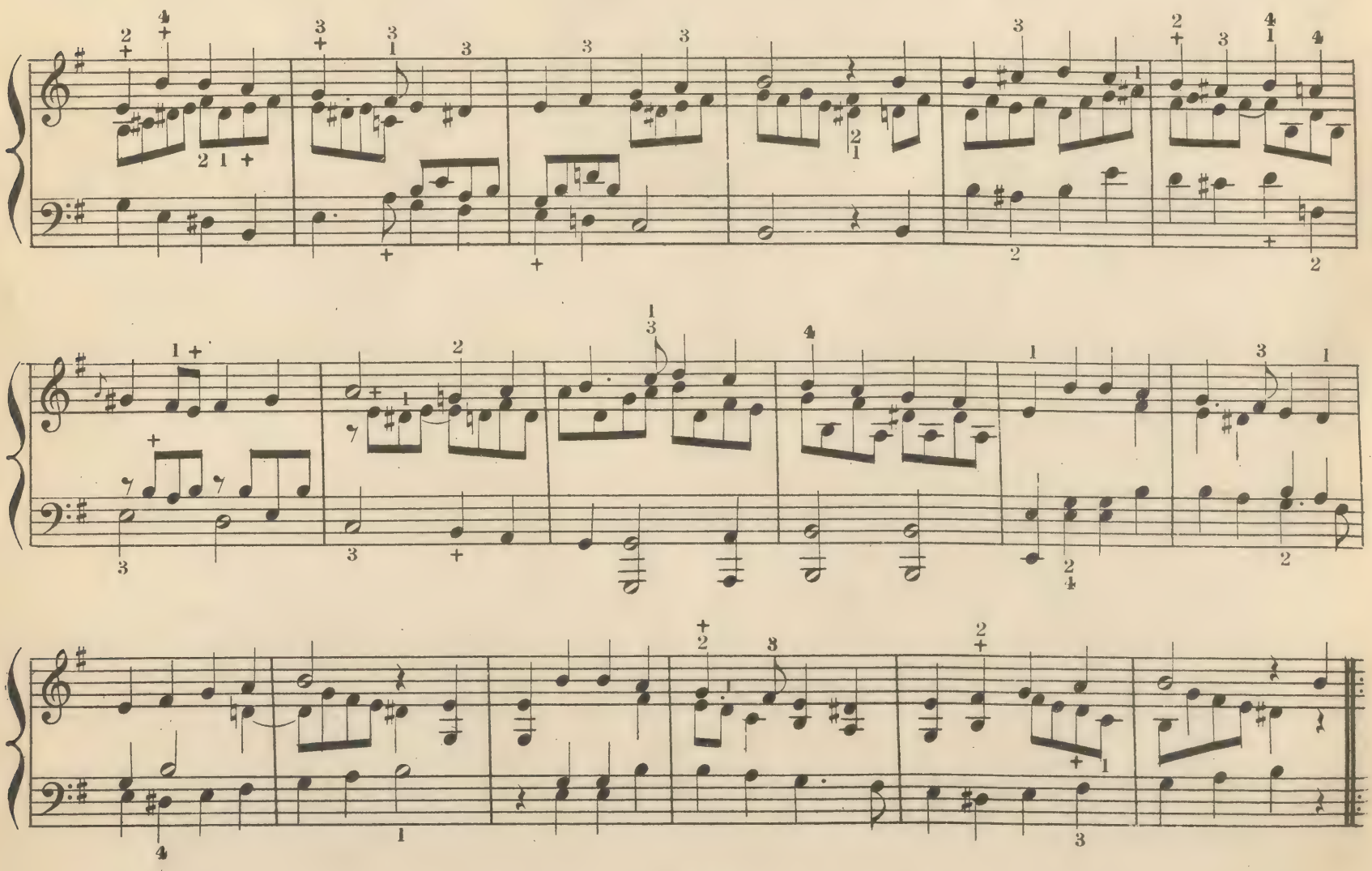
ALLEGRO MODERATO.

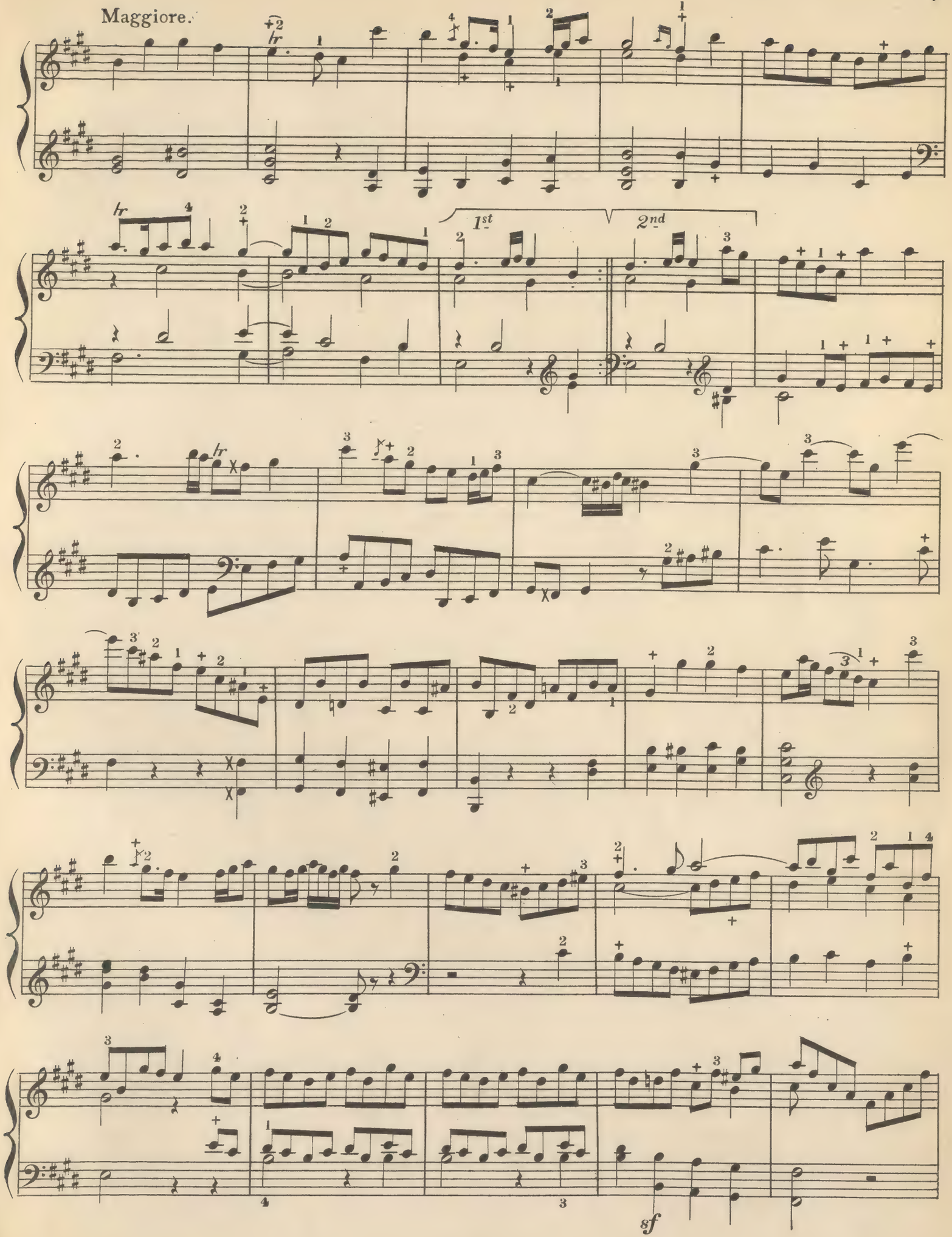
sf

f


f
messo.
sf
sf
sf
sf
dolce.
p






Maggiore.
1st
2nd
sf

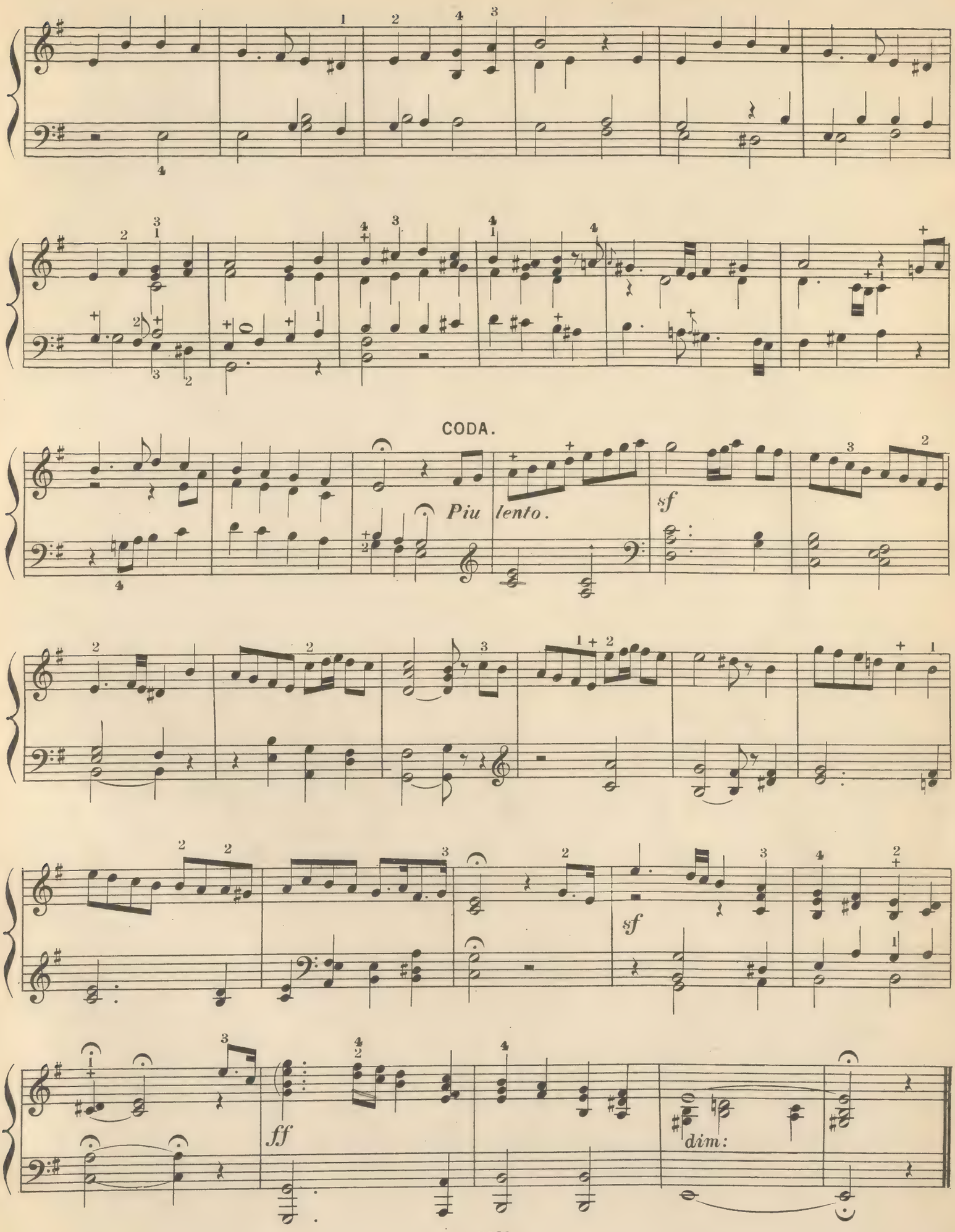
sf

dim:

p

f

sf


CODA.
Piu lento.
sf
sf
ff
dim:

SONATA

(*Introducing a* **FUGUE** *from a Subject of Mr. Salomon's.*)

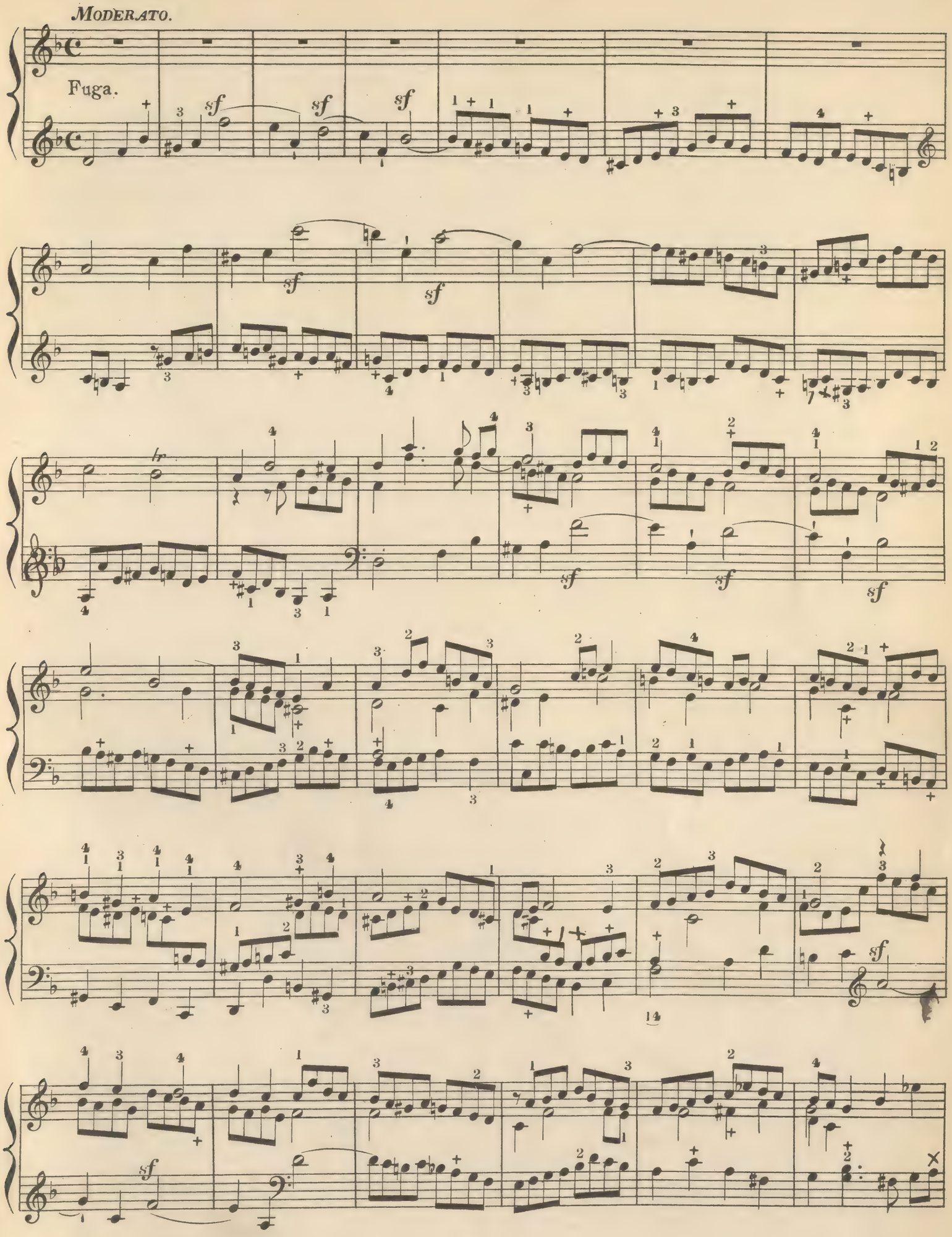
S. WESLEY.

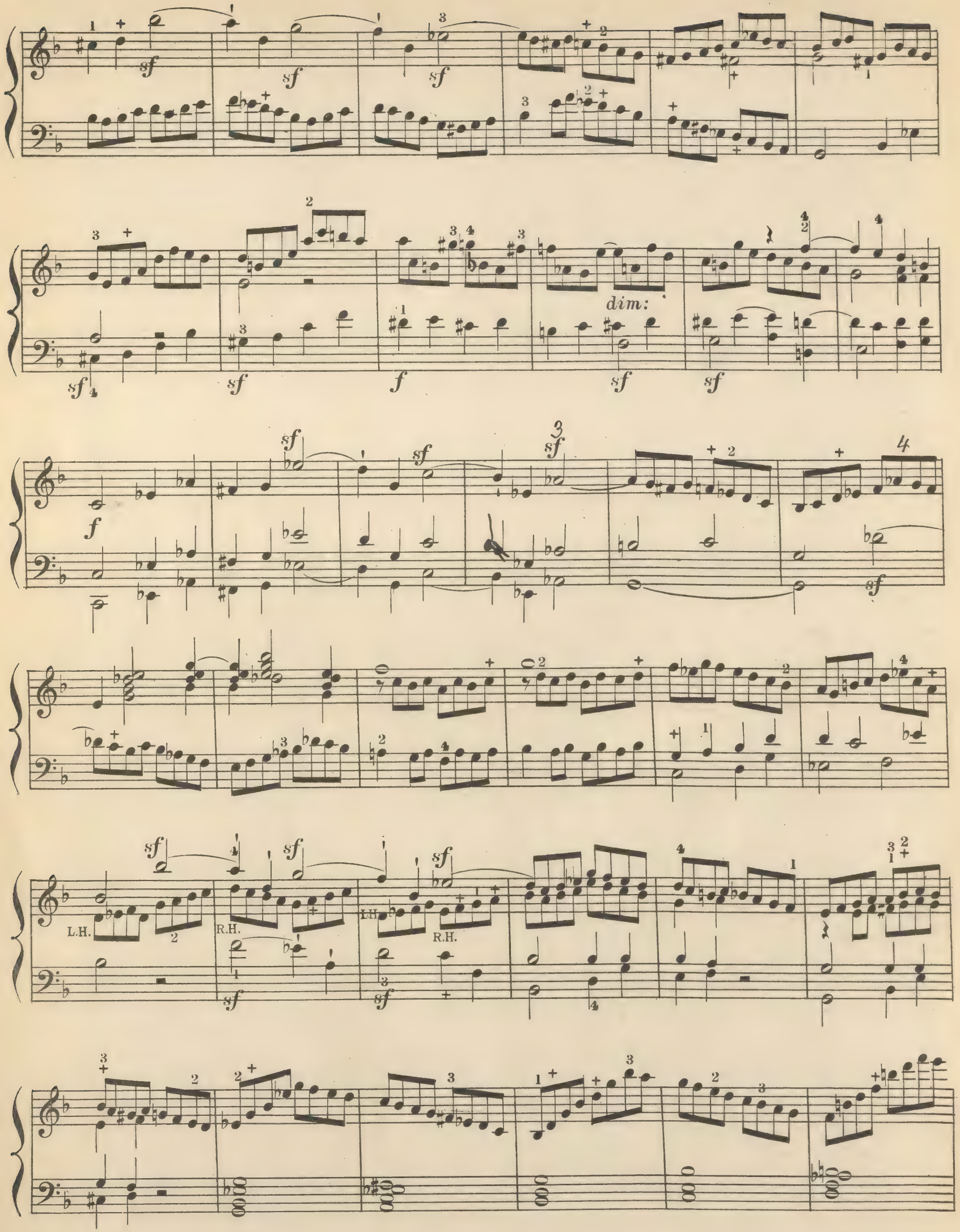
Lento.

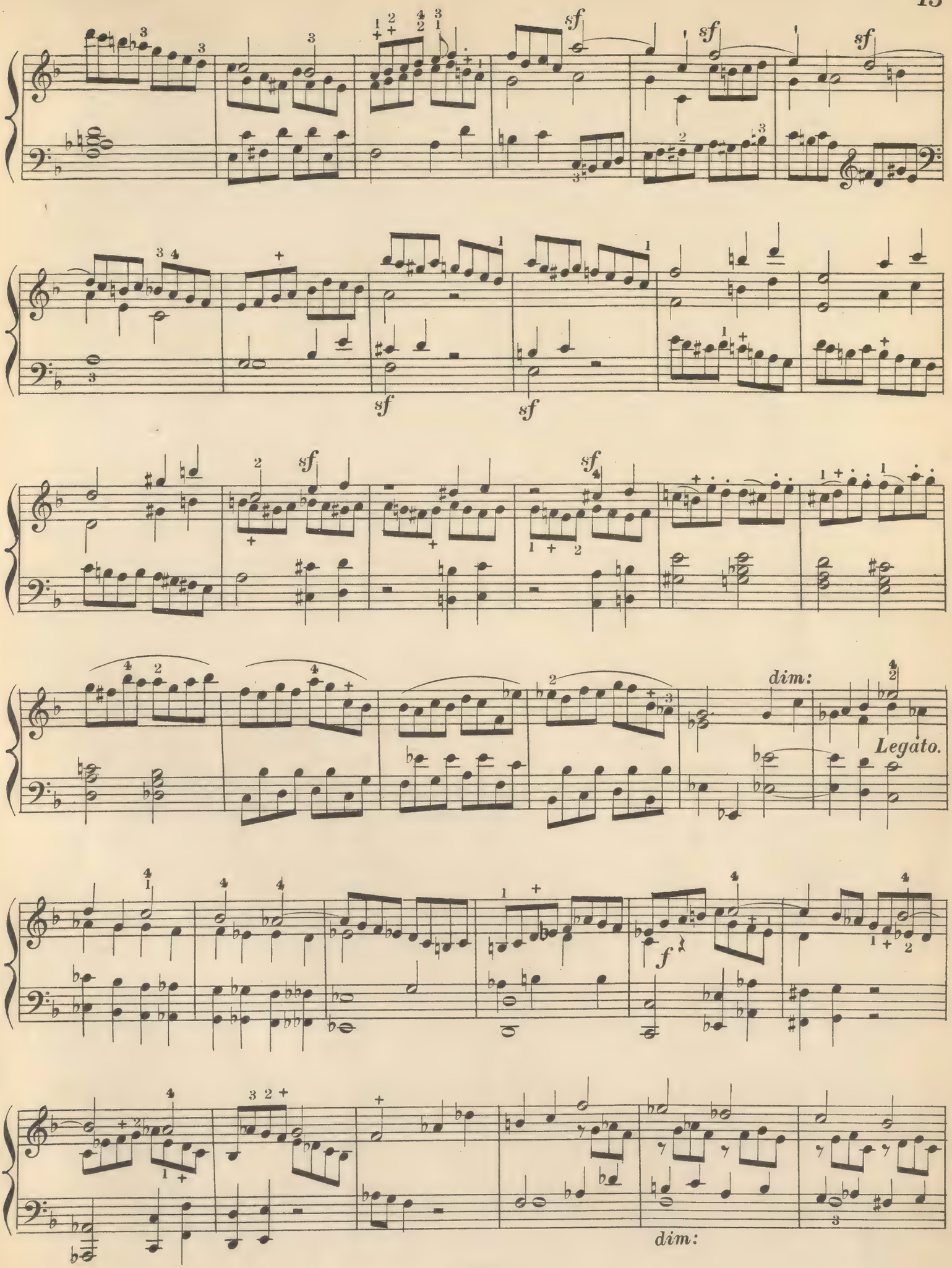
nf *sf* *sf* *sf* *sf*

p *sf* *sf* *p*

dim: *cres:* *f* *p* *pp*


MODERATO.
Fuga.
sf
14


dim:
L.H.
R.H.
L.H.
R.H.

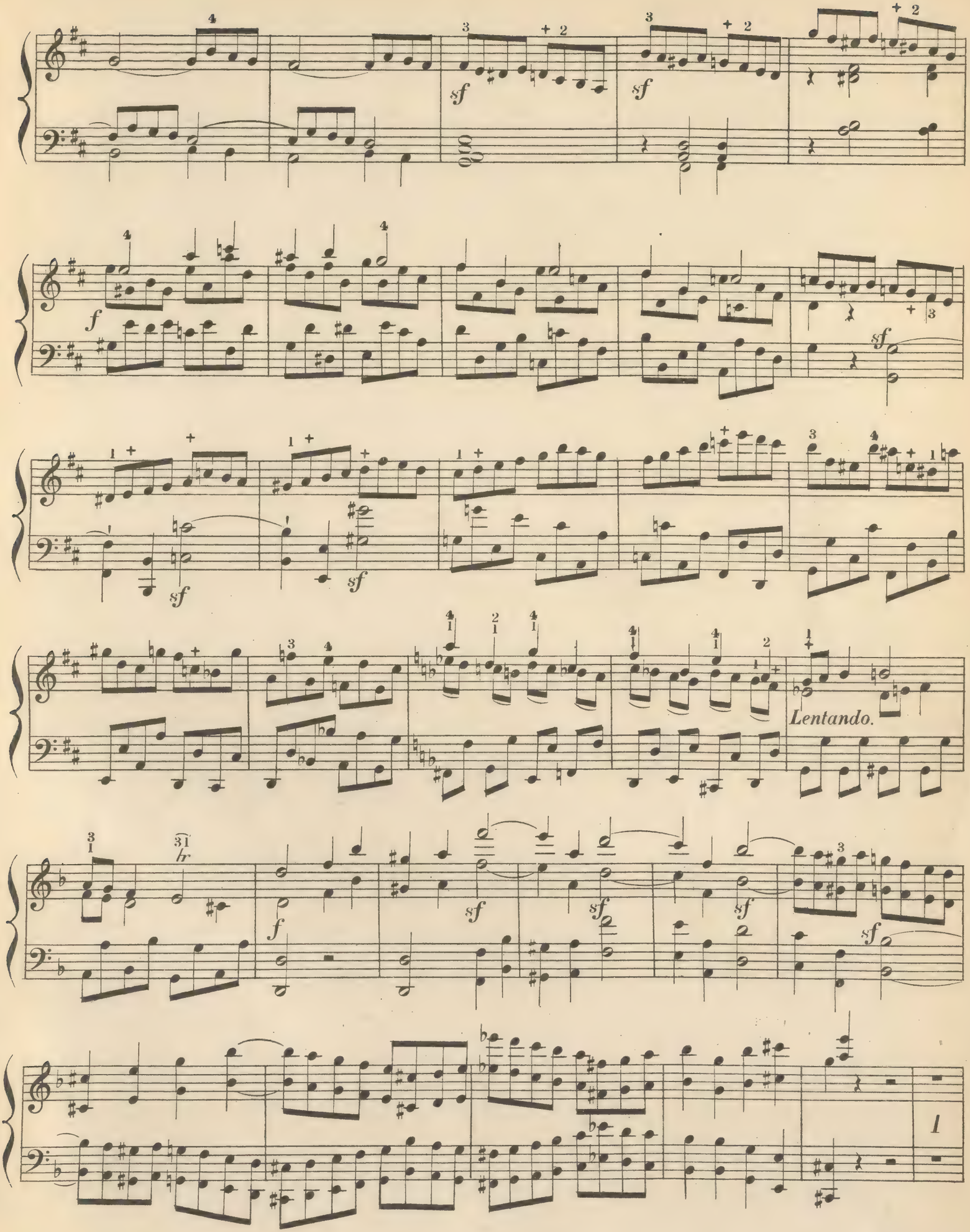

sf
sf
sf
sf
sf
sf
sf
dim:
Legato.
f
dim:

f *lr* *f* *sf* *sf* *sf* *sf* *sf* *sf*

Maggiore.

dim: *cres:* *sf* *sf* *sf* *p*

Lentando.


sf
sf
f
sf
sf
sf
Lentando.
f
sf
sf
sf
sf
1

p *sf* *sf* *sf* *sf* *ff* *sf*

sf

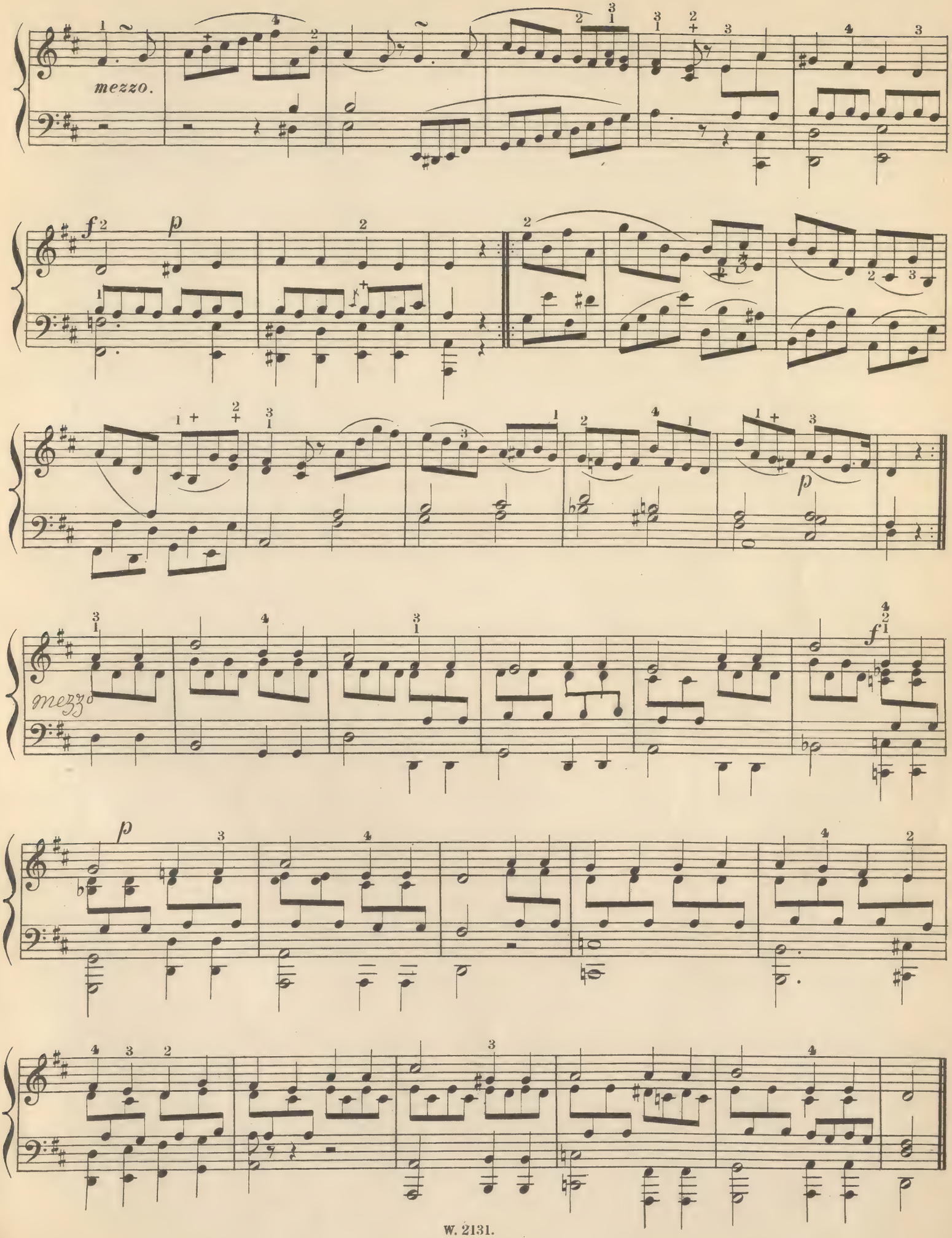
Bis.

sf *dim:*

ALLEGRETTO.

mezzo

p *sf*


mezzo.
f
p
mezzo
f
p

f

mf

f

Lentando.

Tempo Primo.

ff

dim:

Pianoforte Works

BY

SAMUEL WESLEY

Edited and Fingered by

HIS DAUGHTER, ELIZA WESLEY.

RCM London

1. MARCH IN B FLAT, composed when between 7 and 8 years of age, with extract from his father's (Rev. Charles Wesley) diary 1/-
2. THE CHRISTMAS CAROL, varied as a Rondo 3/-
3. A SONATA, introducing a Fugue from a subject of Mr Salomon's 4/-
4. POLACCA IN G. An easy Rondo 3/-
5. SONATA IN C (Posthumous) 5/-

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POLACCA.

AN EASY RONDO.

S. WESLEY.

M.M. ♩ = 92.

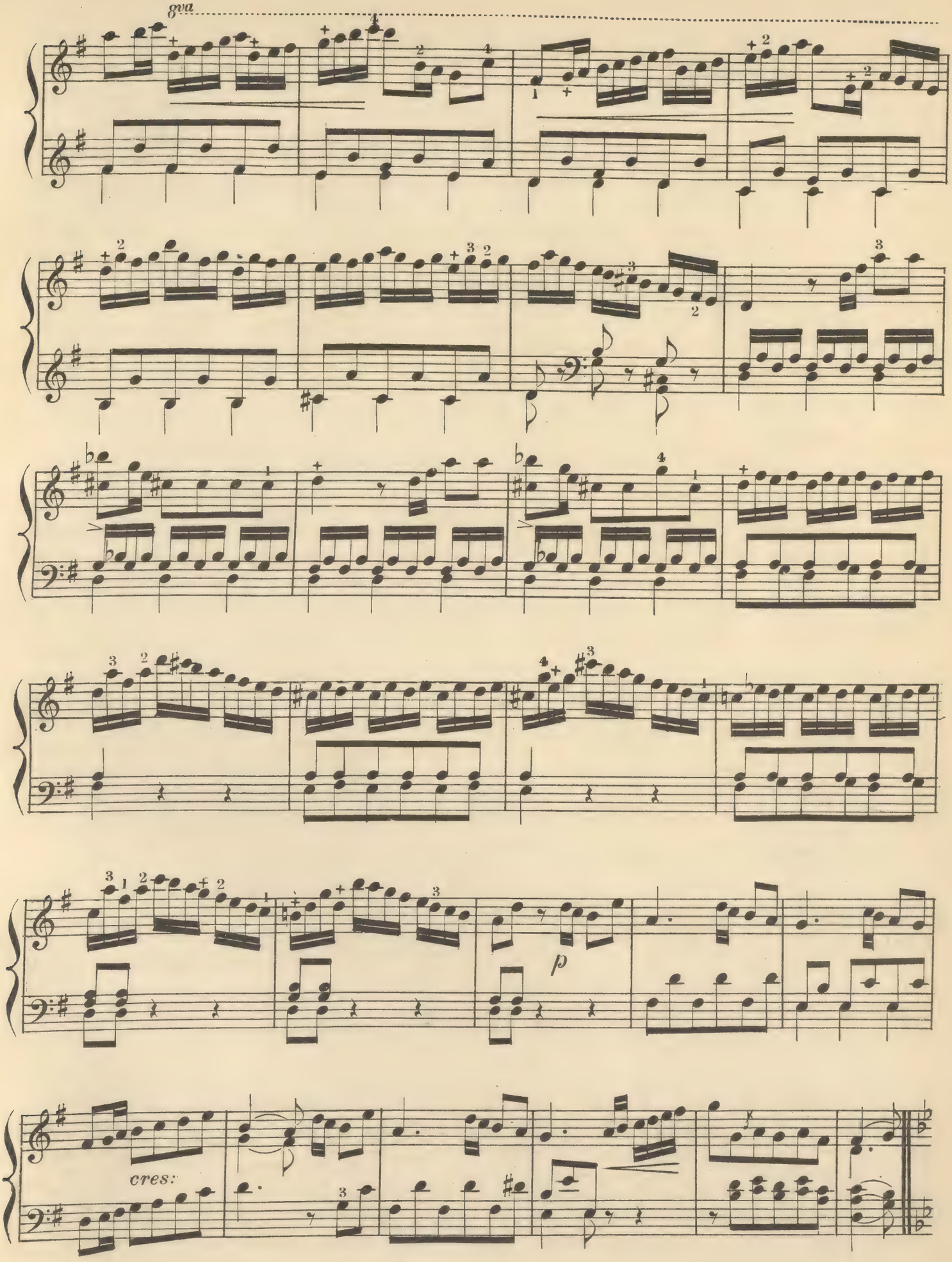
Allegro.

p

cres:

cres:

p

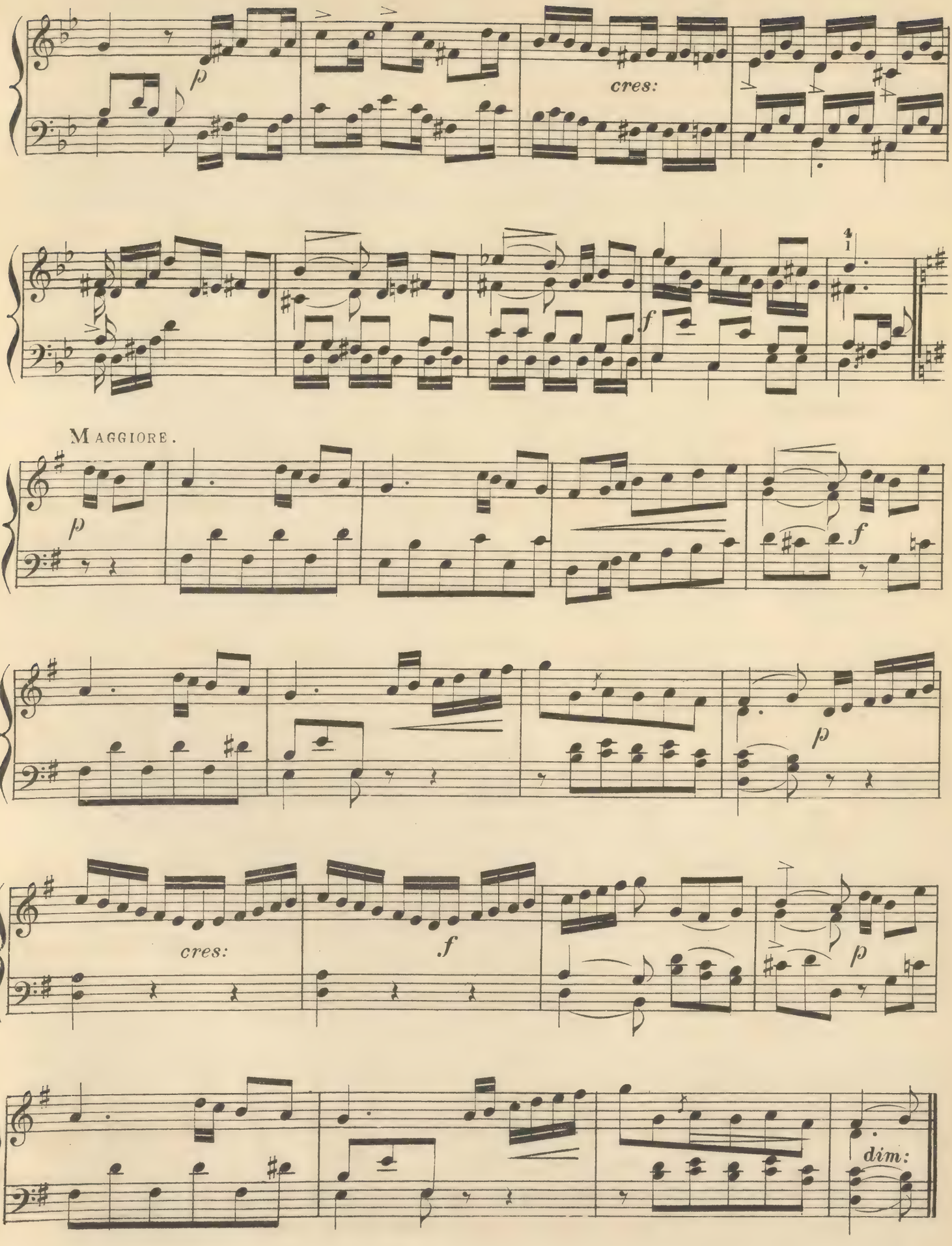

8va
p
cres:

MINORE.

f

p

f


p
cres:
f
4
1
MAGGIORE.
p
f
p
cres:
f
p
dim:

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e 4/-

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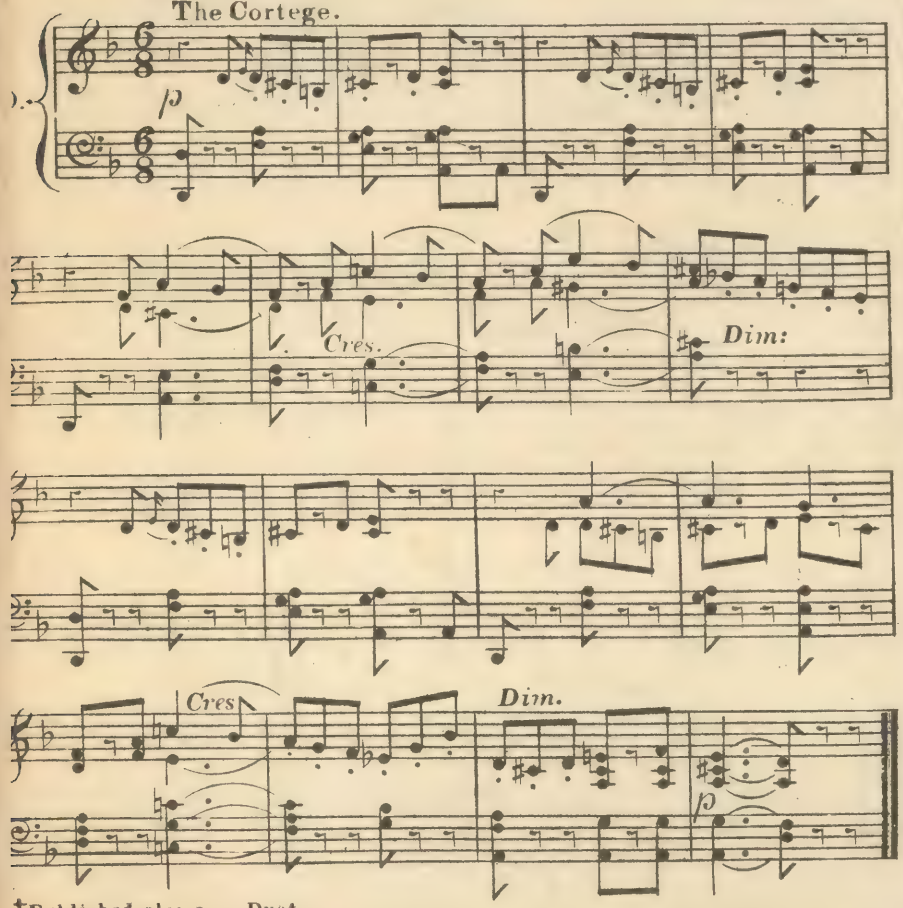
No. 1.

Allegretto. GOUNOD.

The Cortege.



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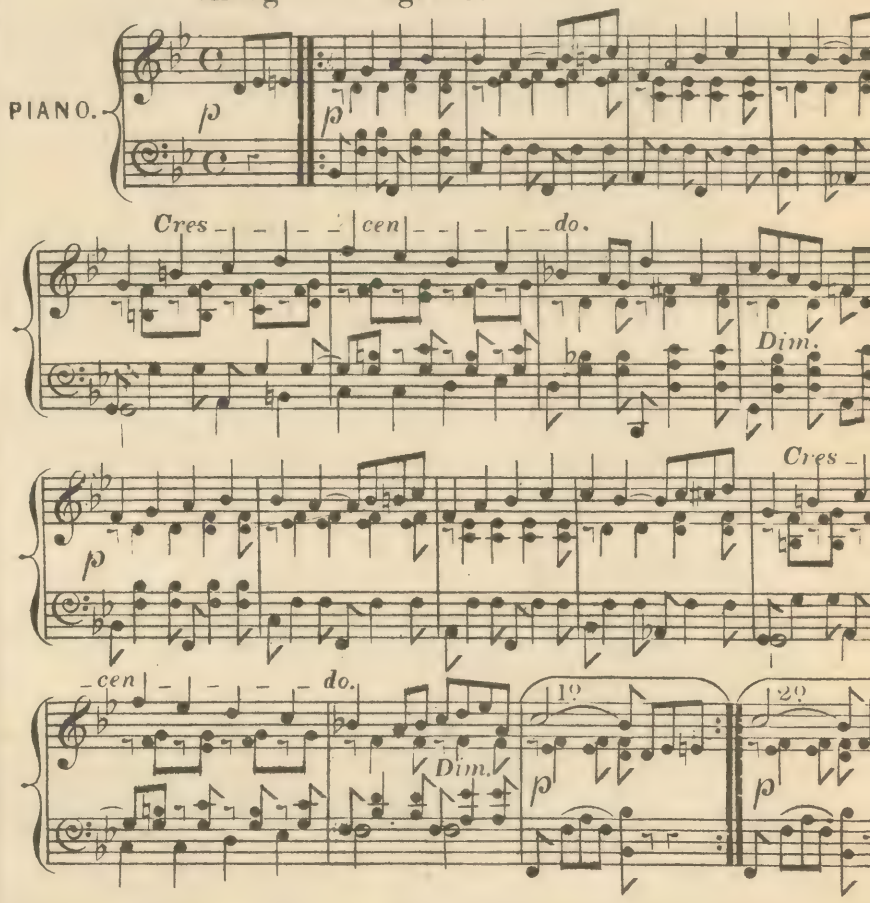
IVY.

No. 2.

GOUN

Allegretto Agitato.



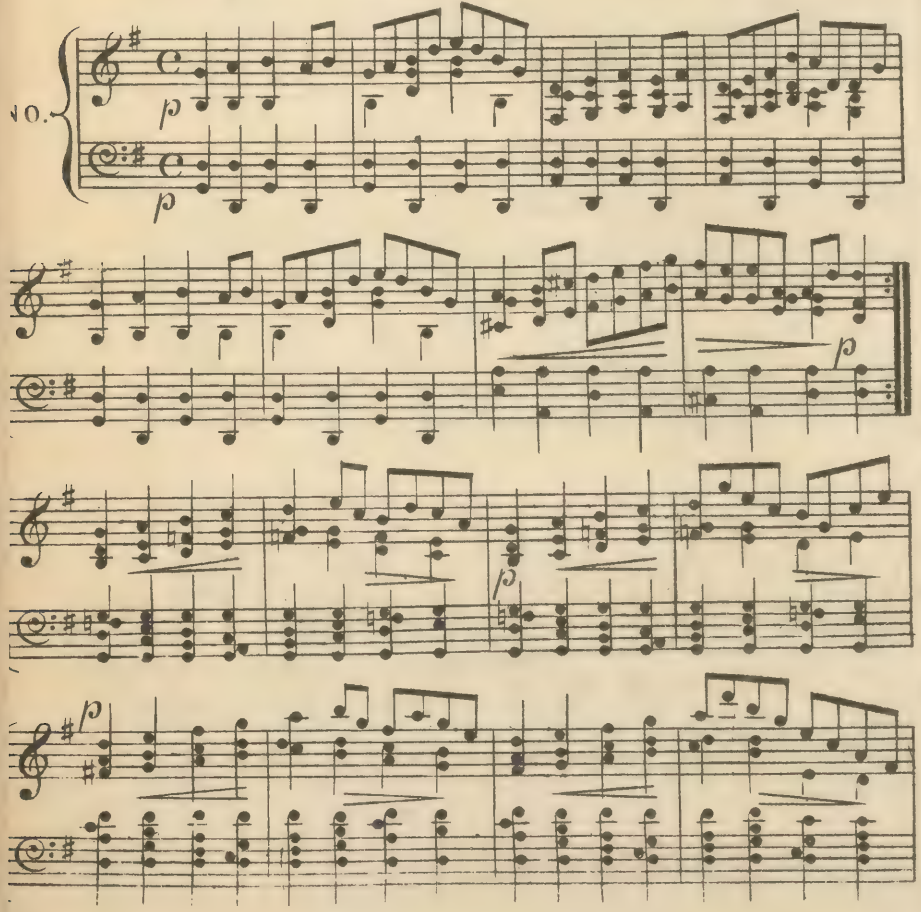
ice 4/-

DODELINETTE.*

Berceuse.

No. 3.

Allegretto. (M. M. ♩ = 80.) GOUNOD.



* Published also as an easy Duet.

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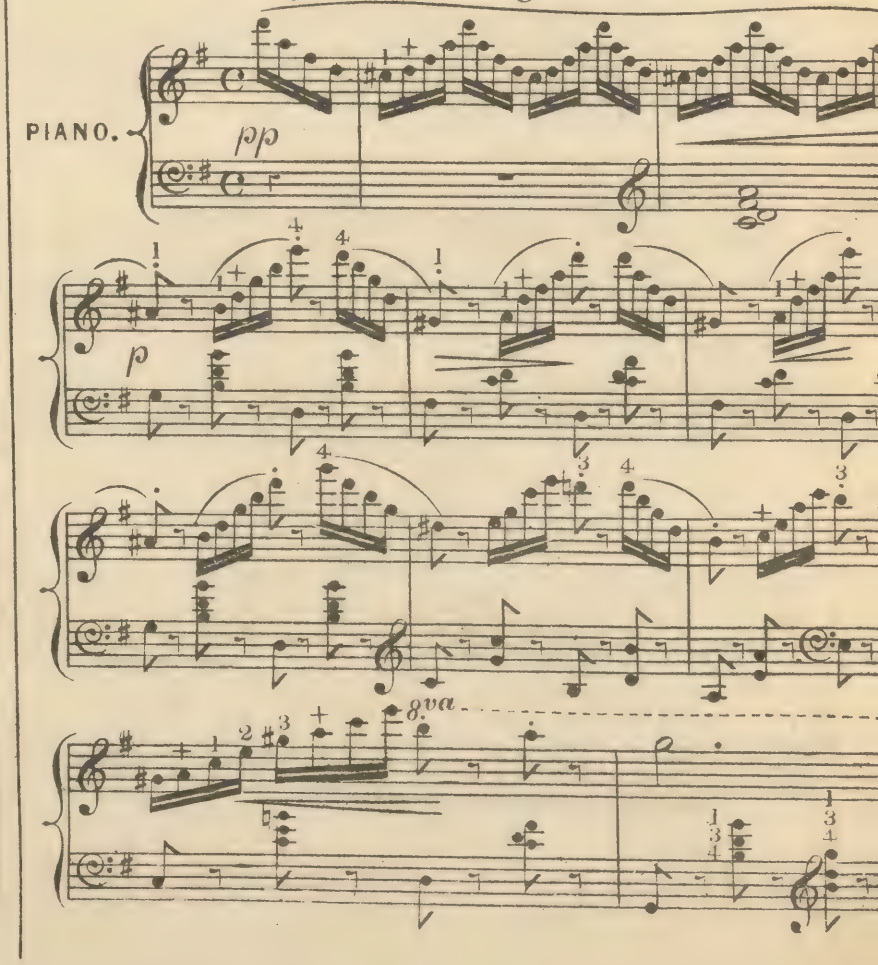
SUNNY WAVES.

(Sonnige Wogen.)

No. 4.

Allegro con molto grazia. STI



RCM 27786

Pianoforte Works

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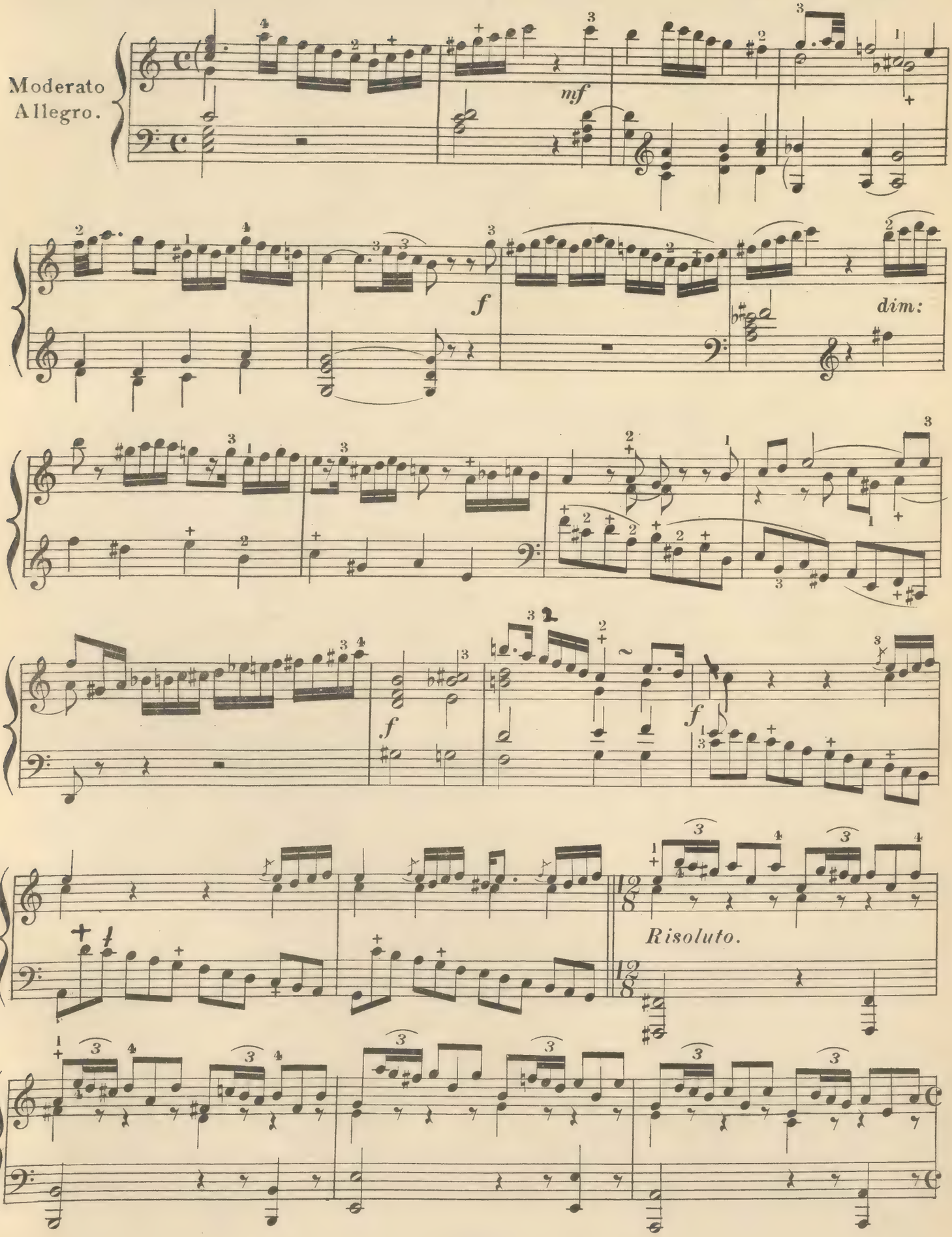
SONATA.

S. WESLEY.



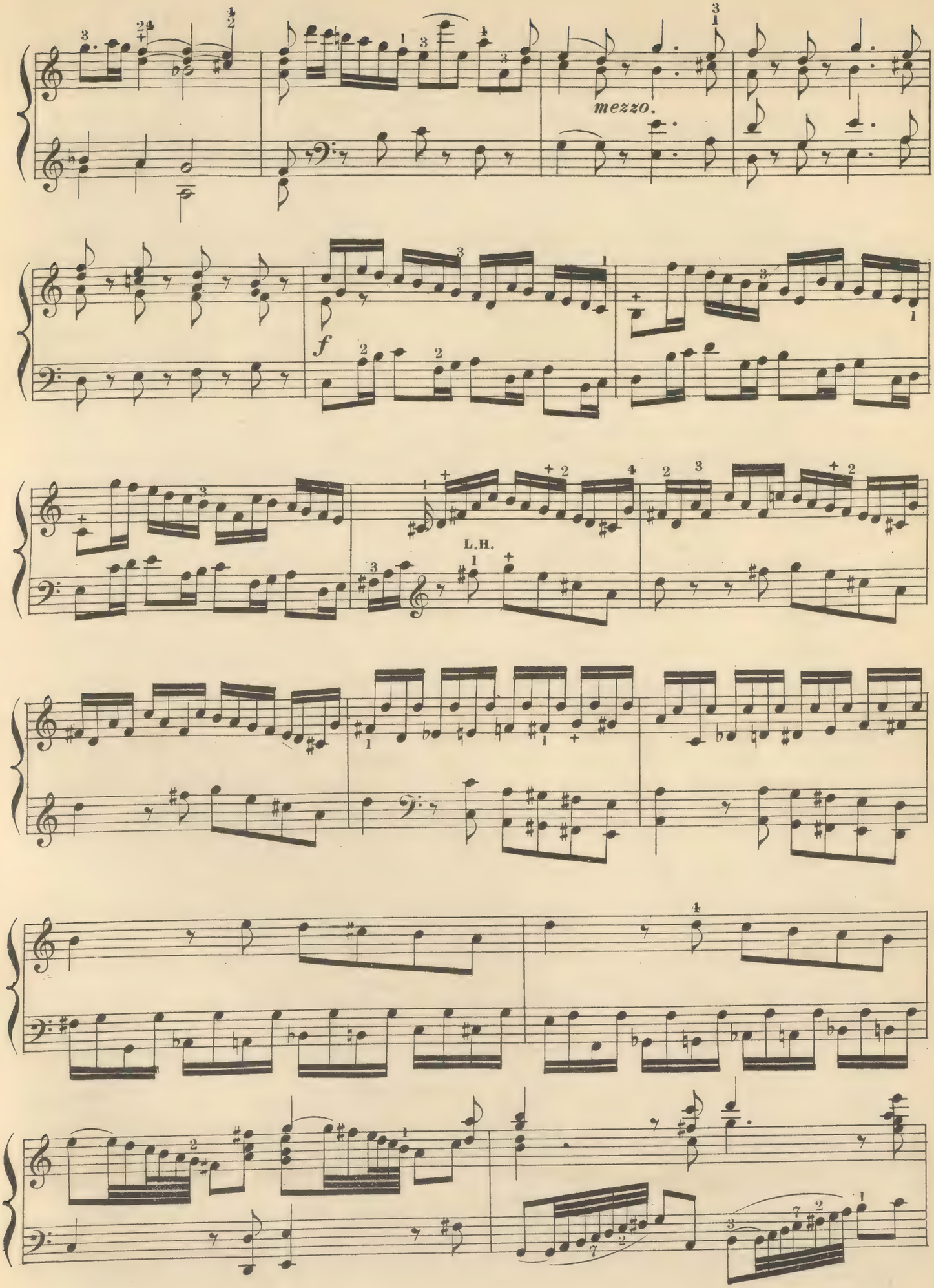
sf

sf

dim:

p

dolce.

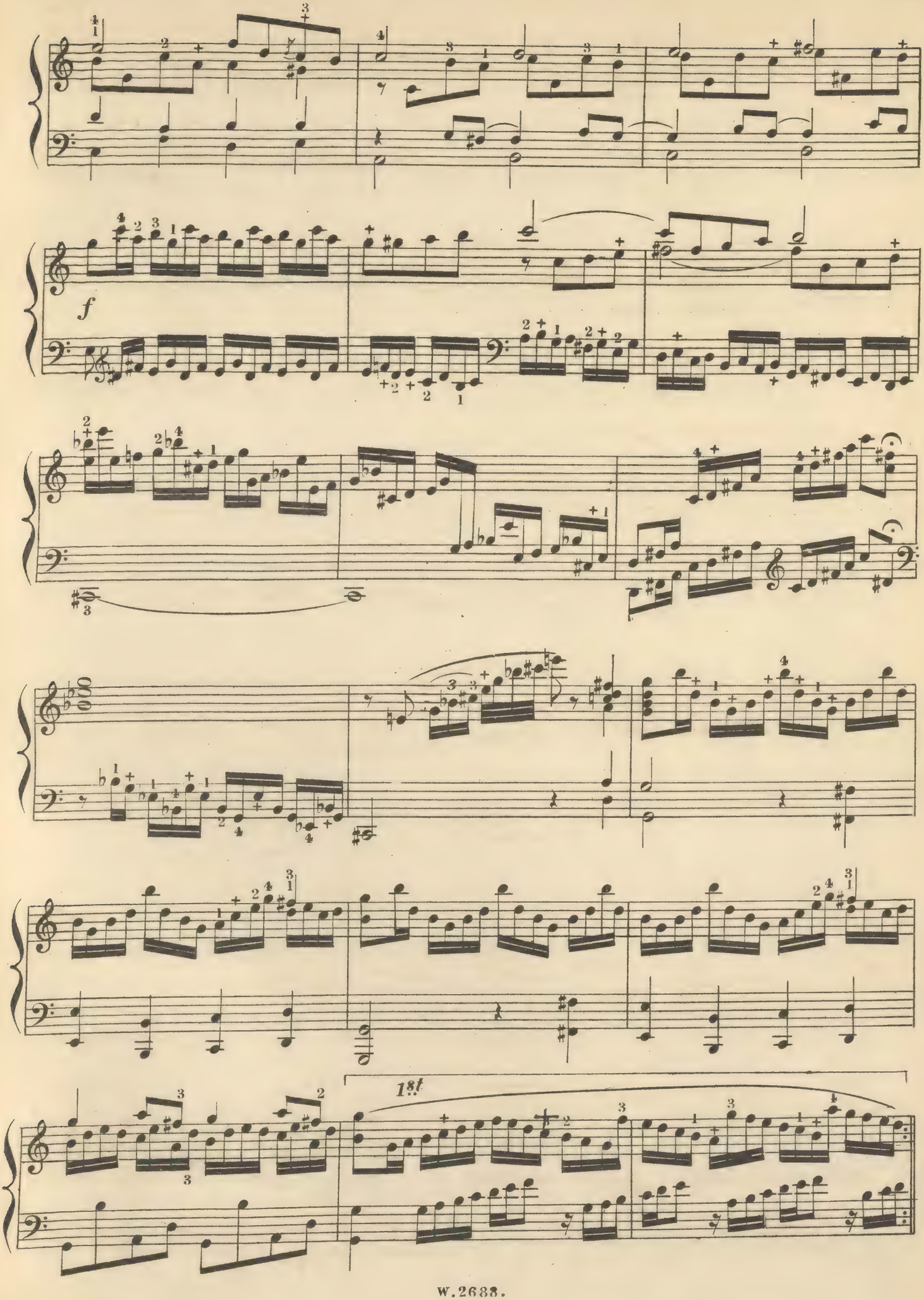

mezzo.
f
L.H.

sfz sfz sfz

gva

loco

p


f
1st

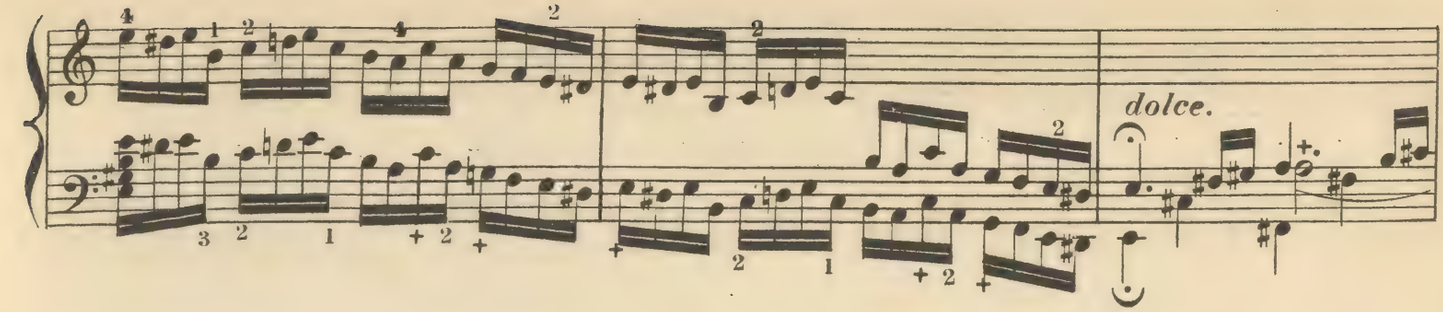
2nd

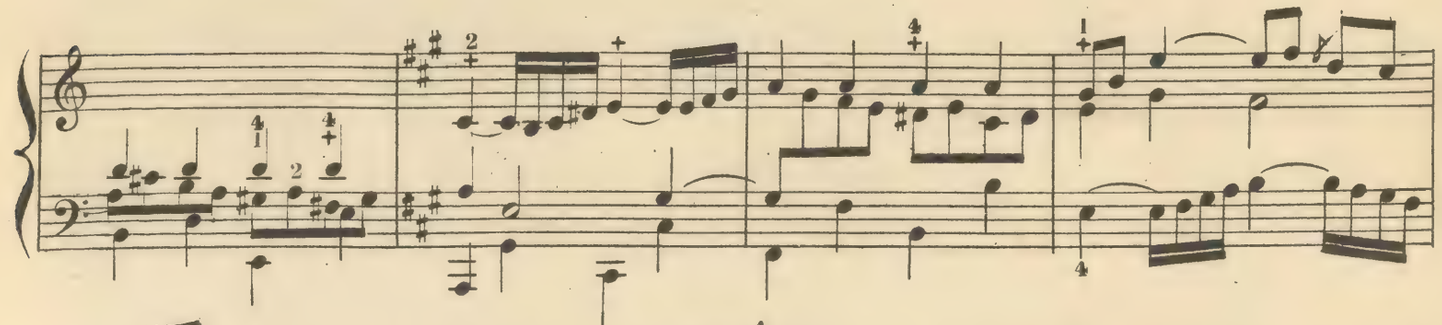
mezzo.

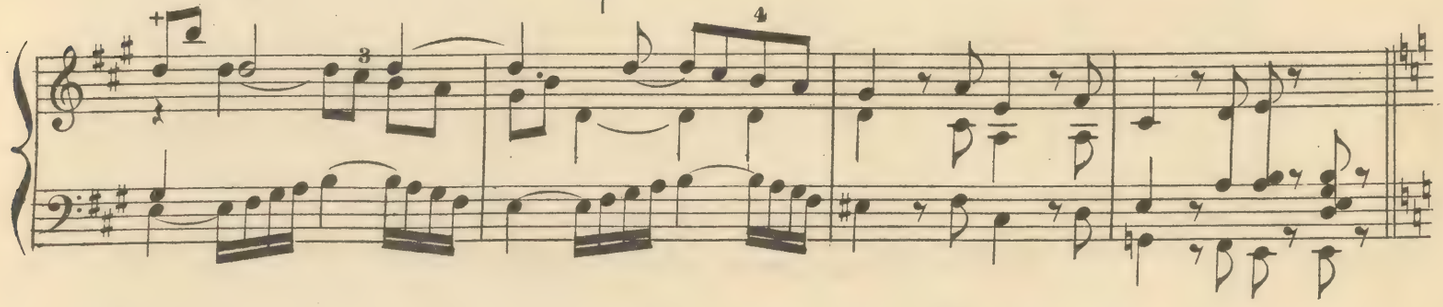
f

sf

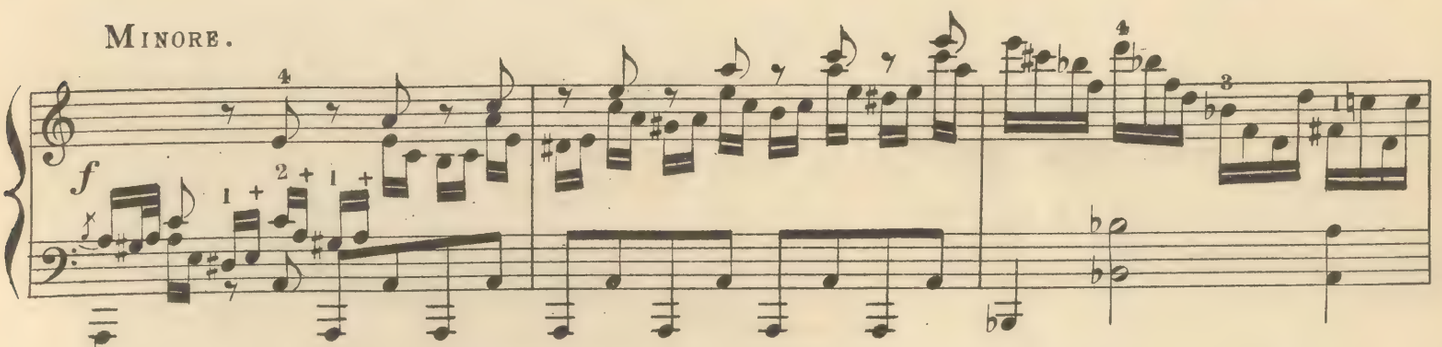
sf

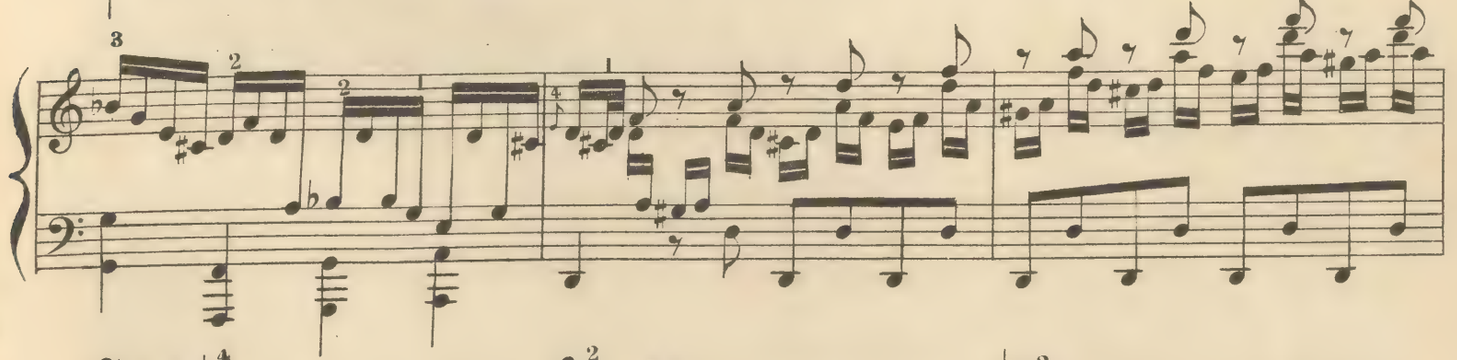


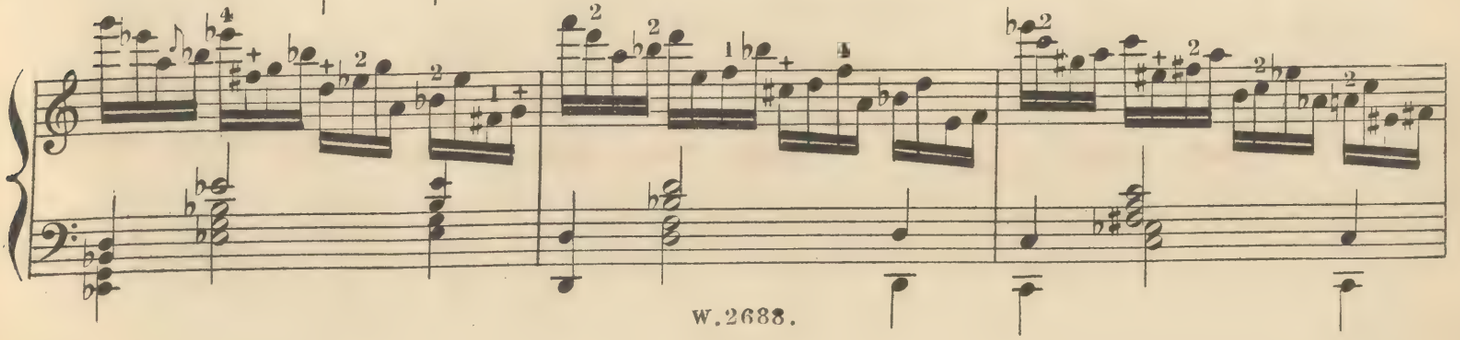




MINORE.



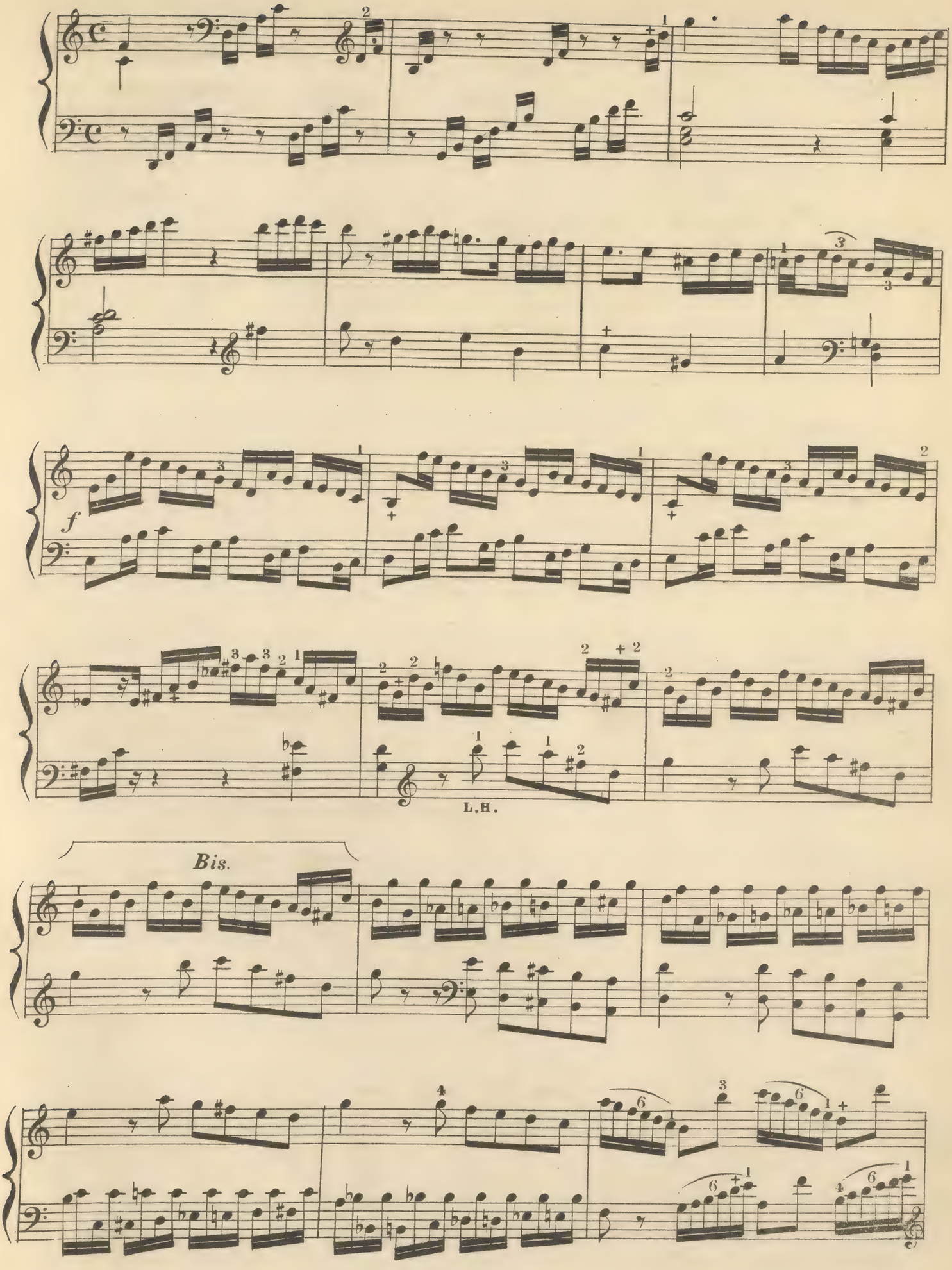




8va ..... loco

L.H.

con espressione.


f
L.H.
Bis.

sf

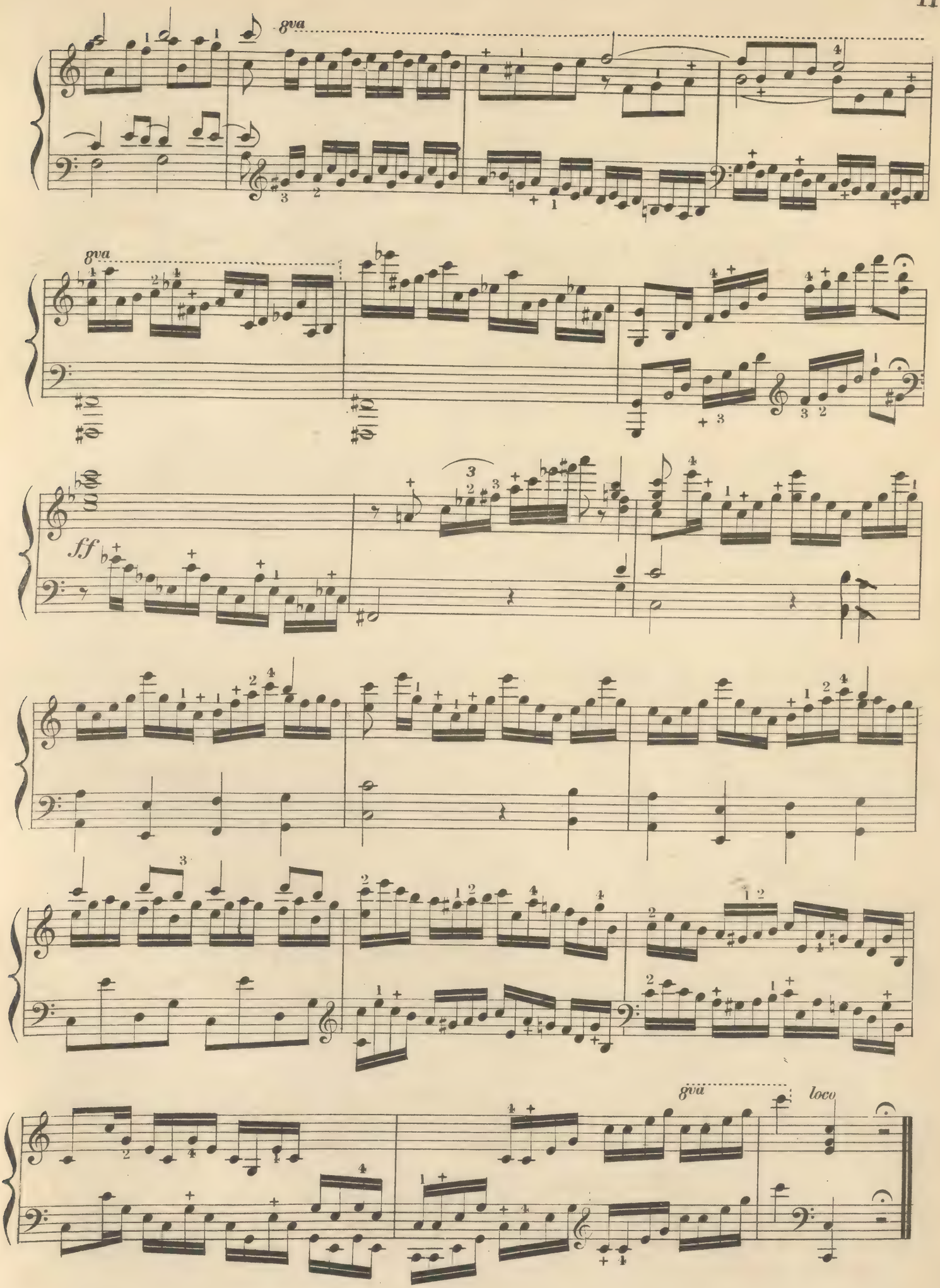
sf

sf

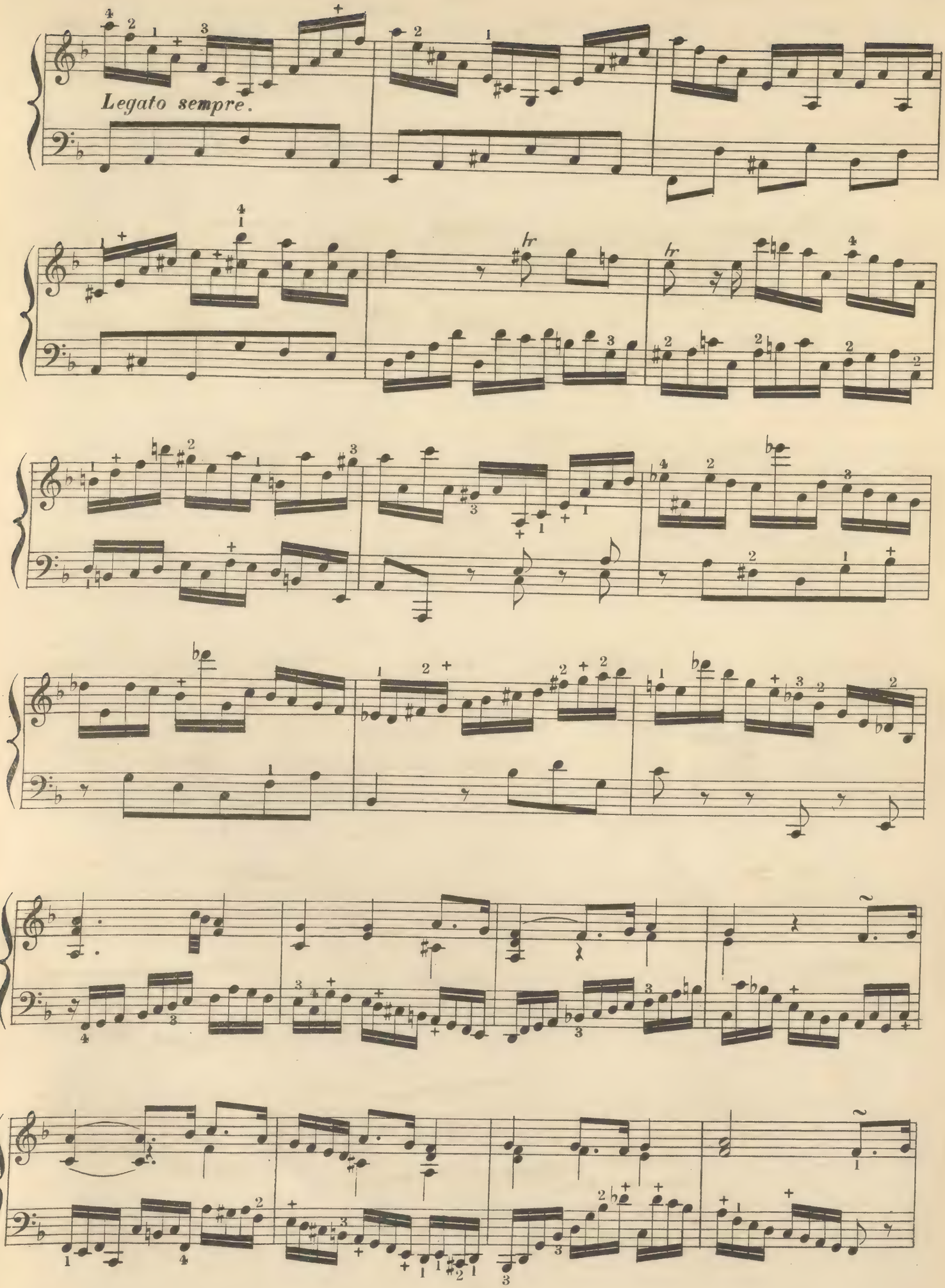
hr

dolce.

hr


8va
8va
ff
8va
loco

Andante Larghetto.

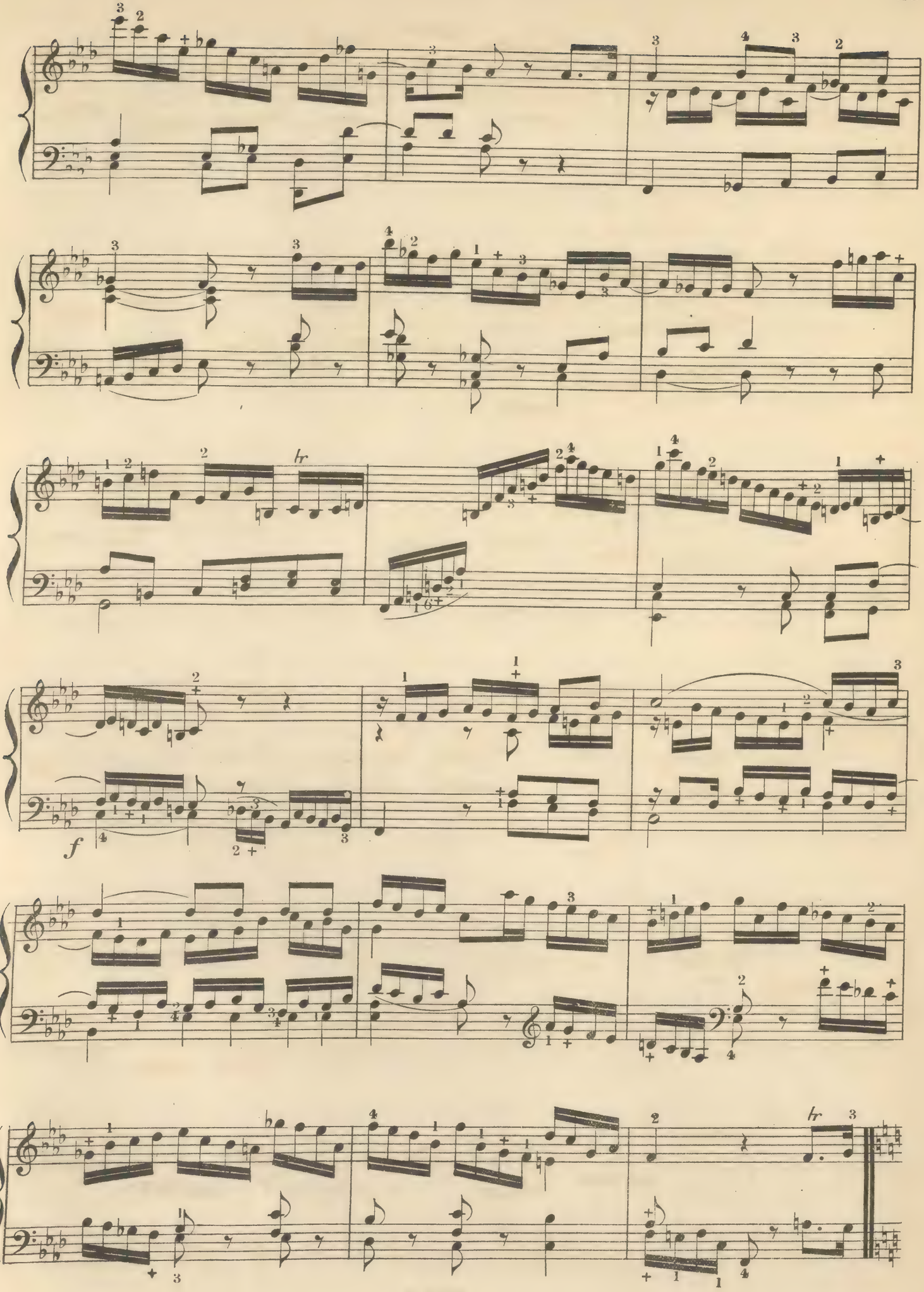

Legato sempre.

8va

loco

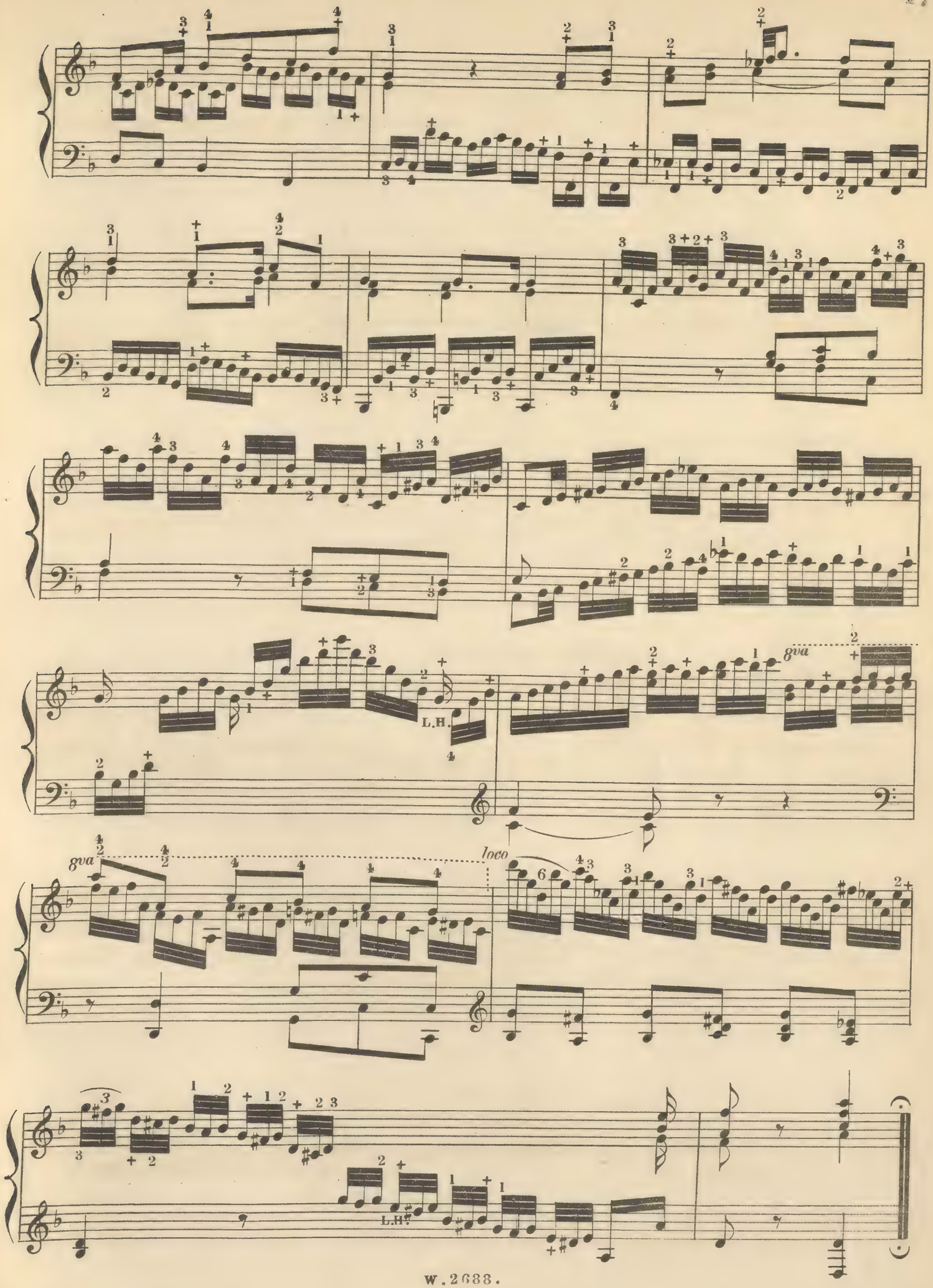
tr

MINORE.


hr
f
hr

MAGGIORE.

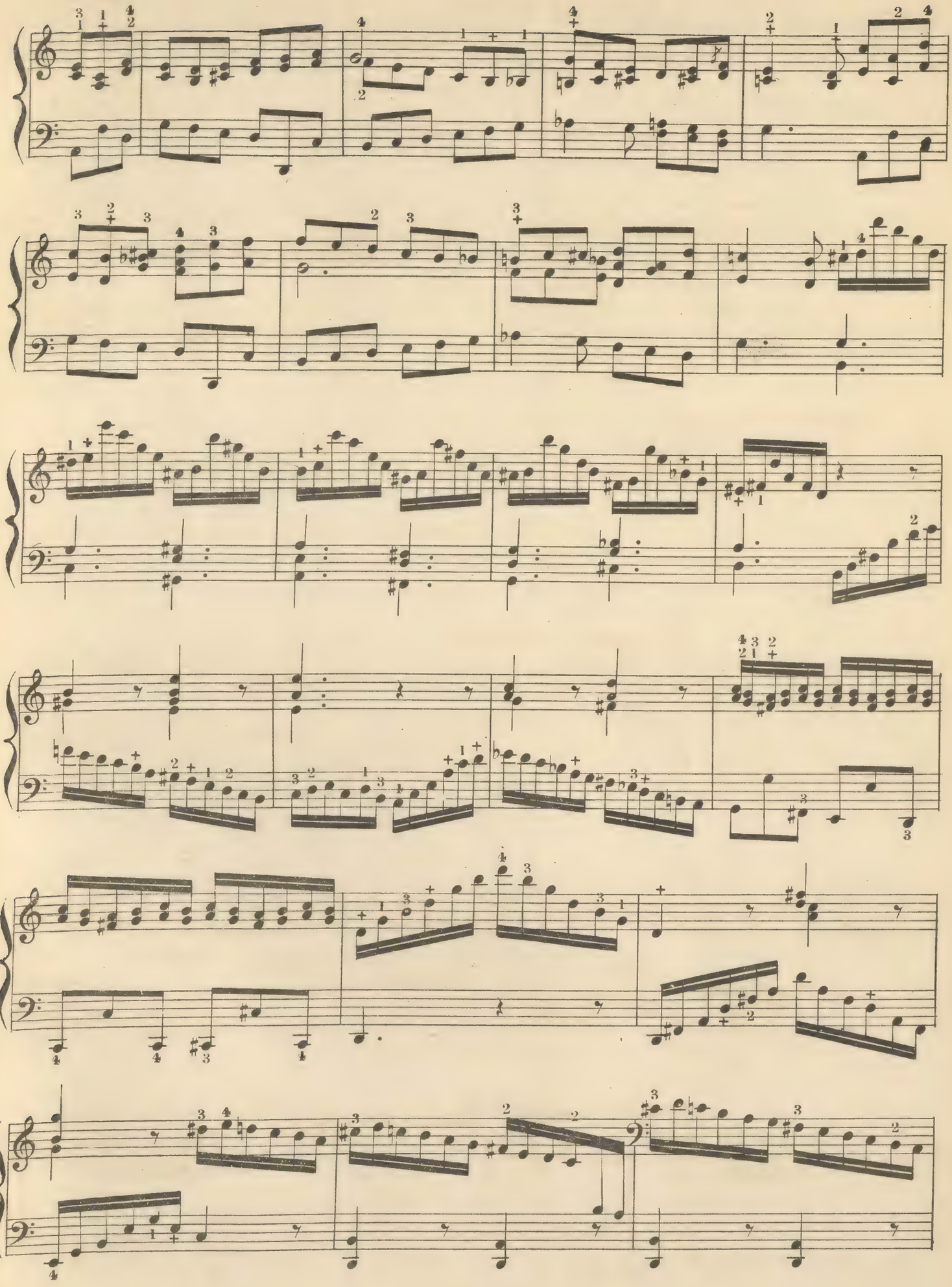
R.H.


L.H.
8va
8va
loco
L.H.

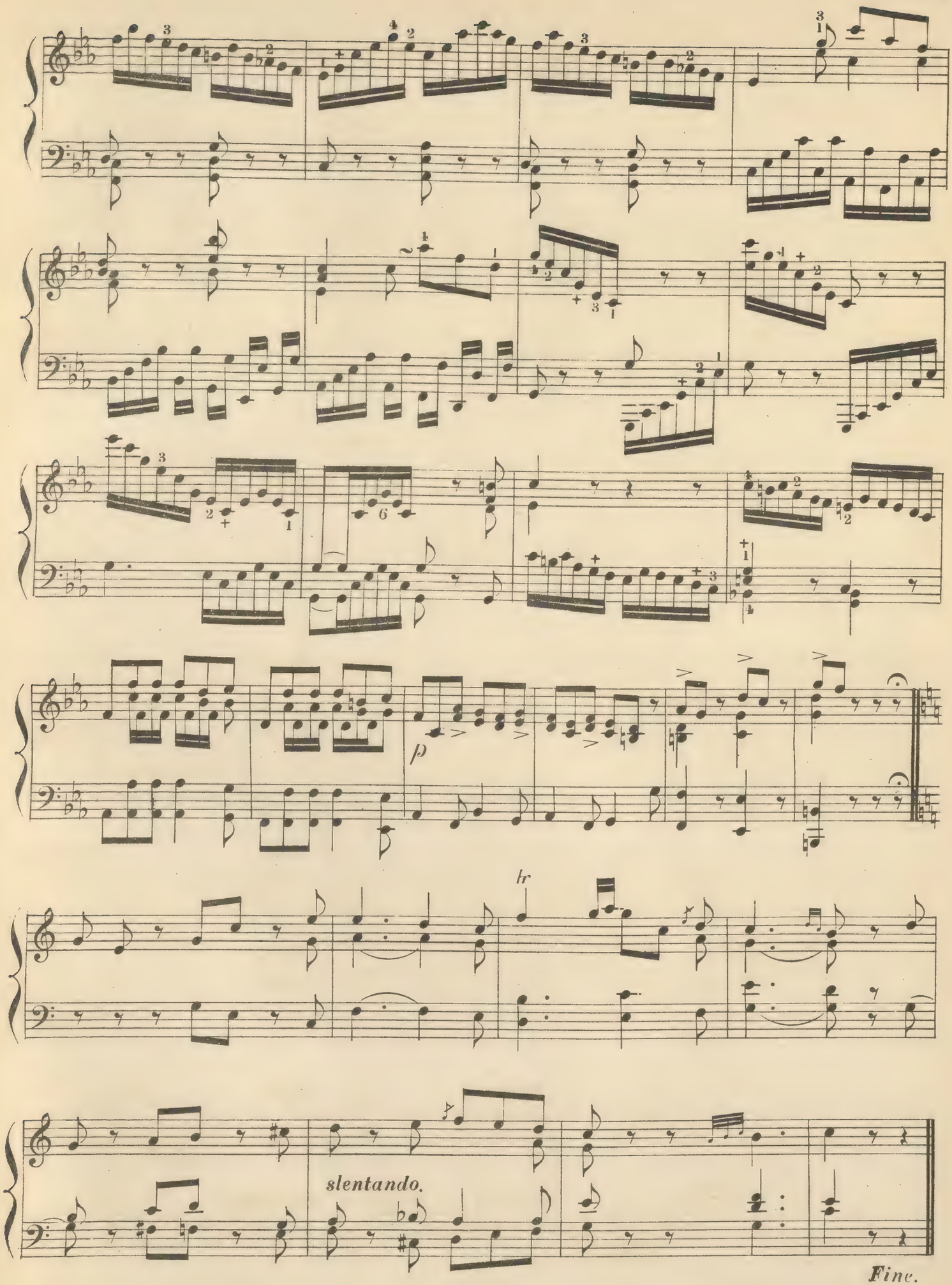
Allegretto.

1st 2nd

mezzo.



MINORE.


p
lr
slentando.
Fine.

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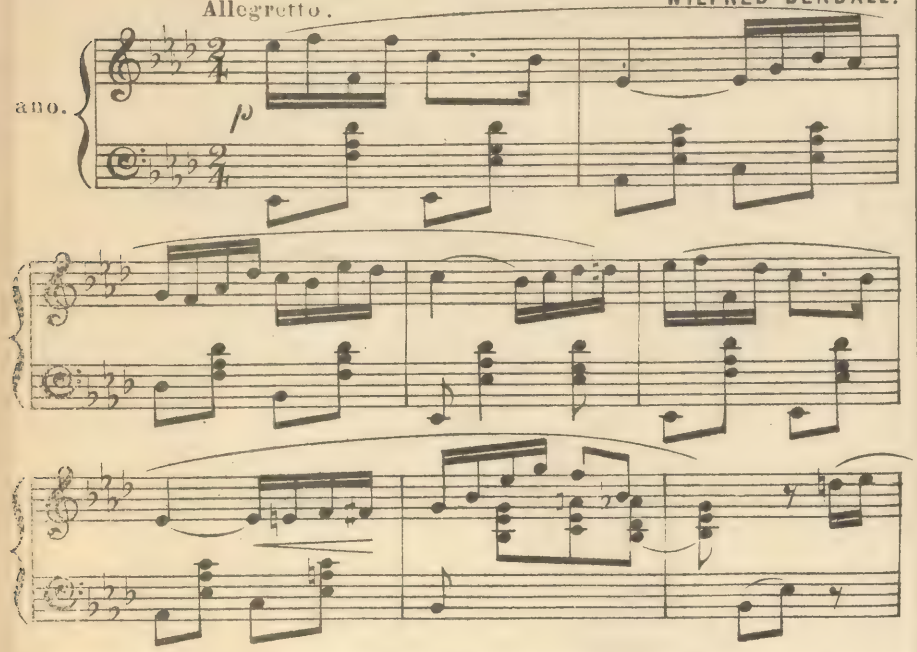
Allegretto.



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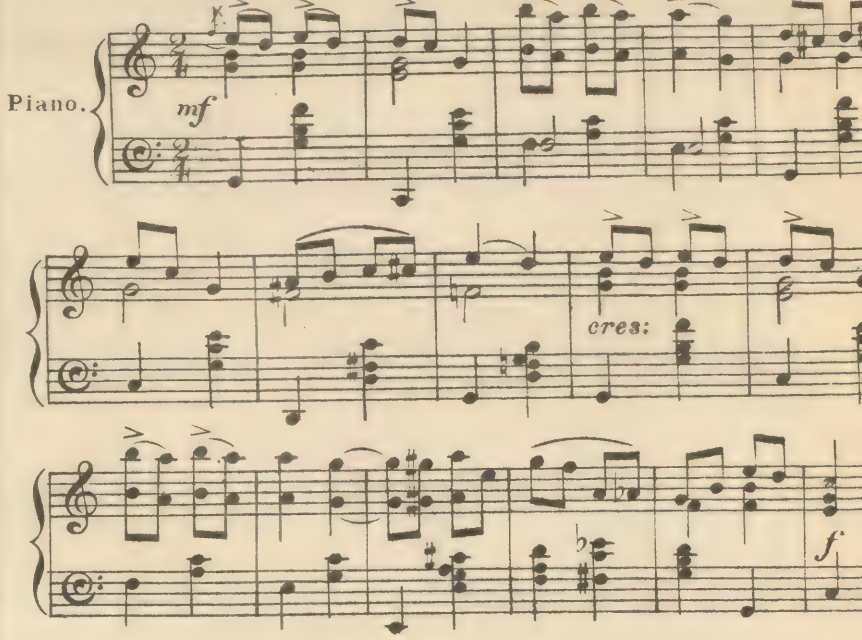
Allegro Vivo.



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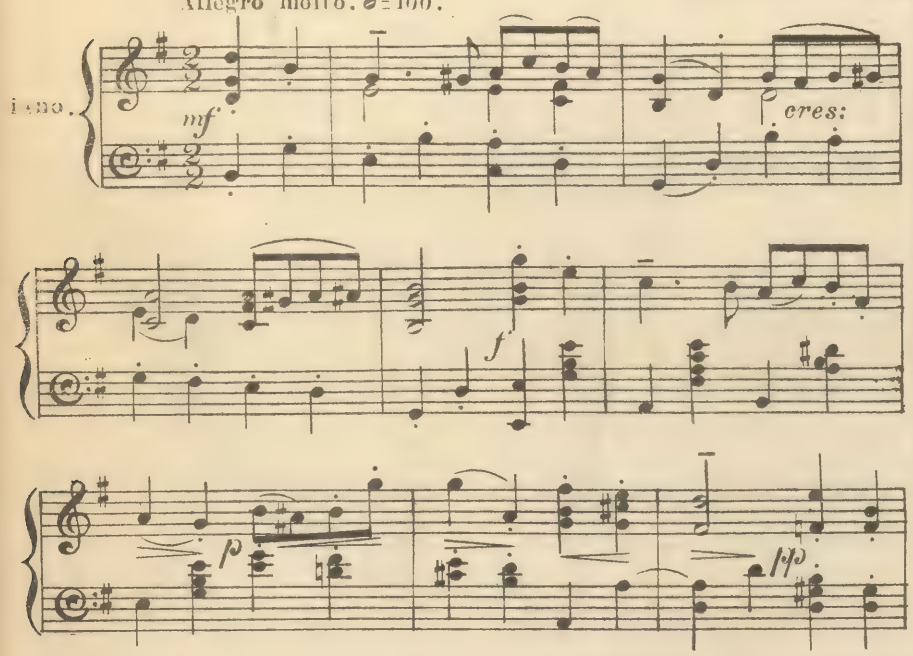

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BON VOYAGE.

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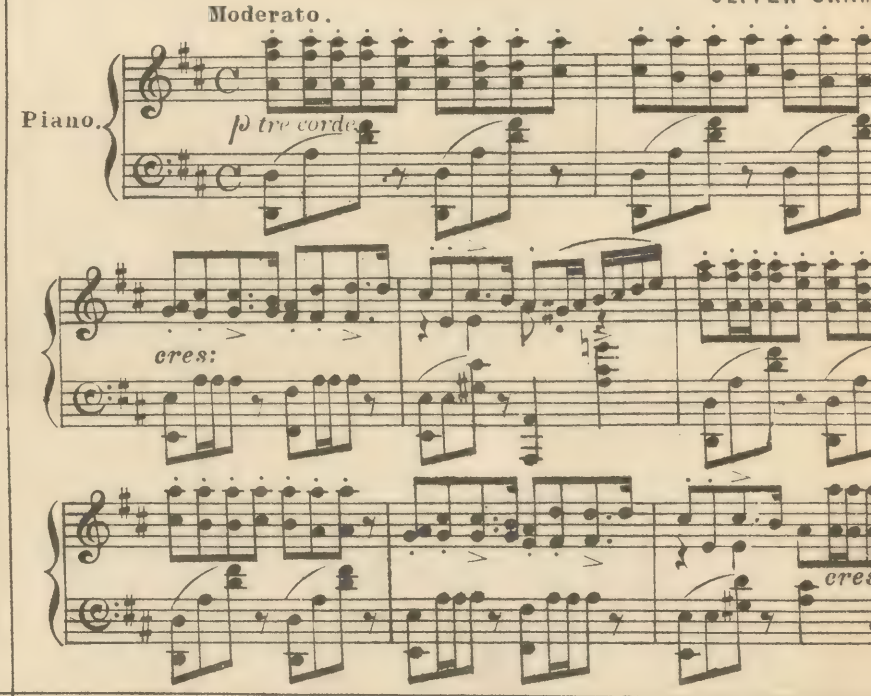
Moderato.



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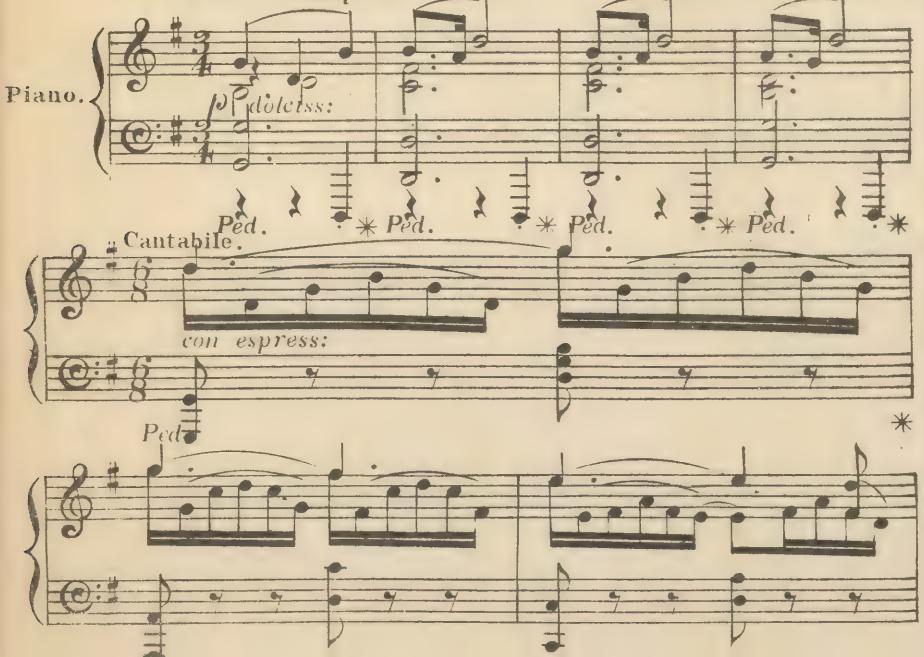
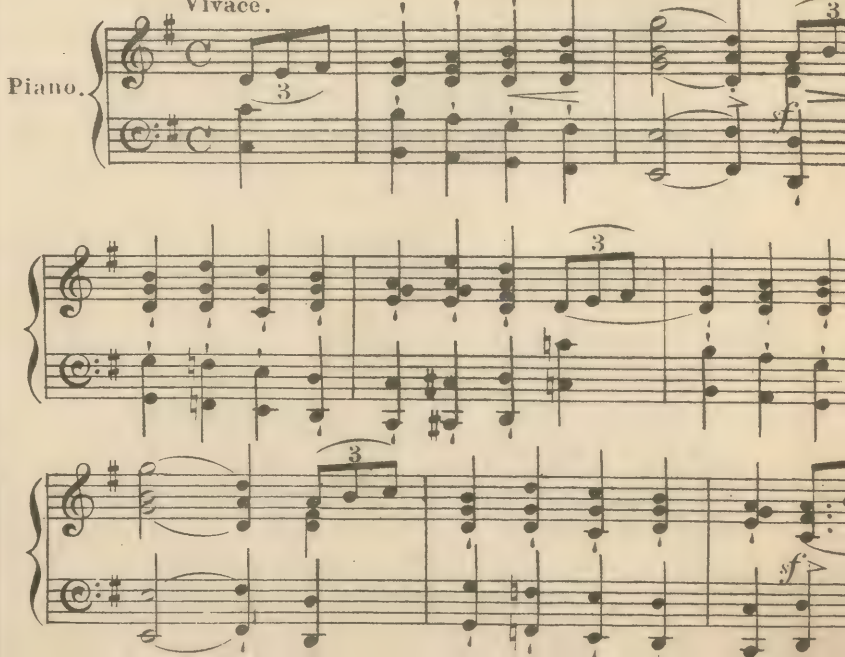


Price 4/-

MARCHE BRILLANTE.

C.J.DUCHEN

Vivace.



ANDANTE

AND

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Orchestral Parts

London,
LAMBORN COCK, 63, NEW BOND STREET.

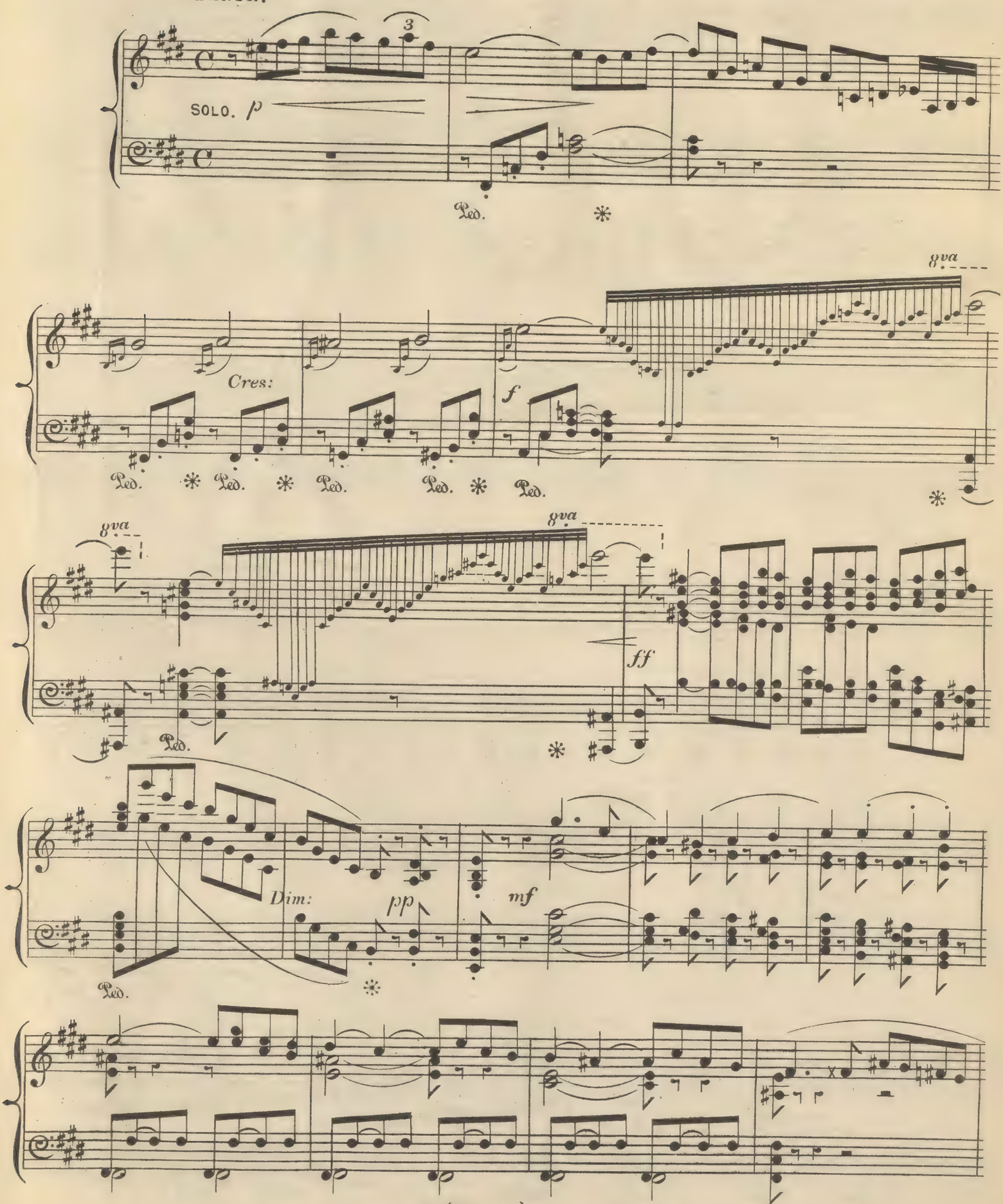
Also by the same Composer

SYMPHONY IN B FLAT FOR TWO PERFORMERS ON THE PIANOFORTE OP. 6. 15/-
FESTAL OVERTURE Dº OP. 8. 7/6

ANDANTE AND ALLEGRO CAPRICCIOSO.

THOMAS WINGHAM. Op: 5.

ANDANTE.



poco animato.

8va

Cres:

f

8va

ff

veloce.

Rit:

dim

Tempo Imo

p

p

3

3

f

p

Cres:

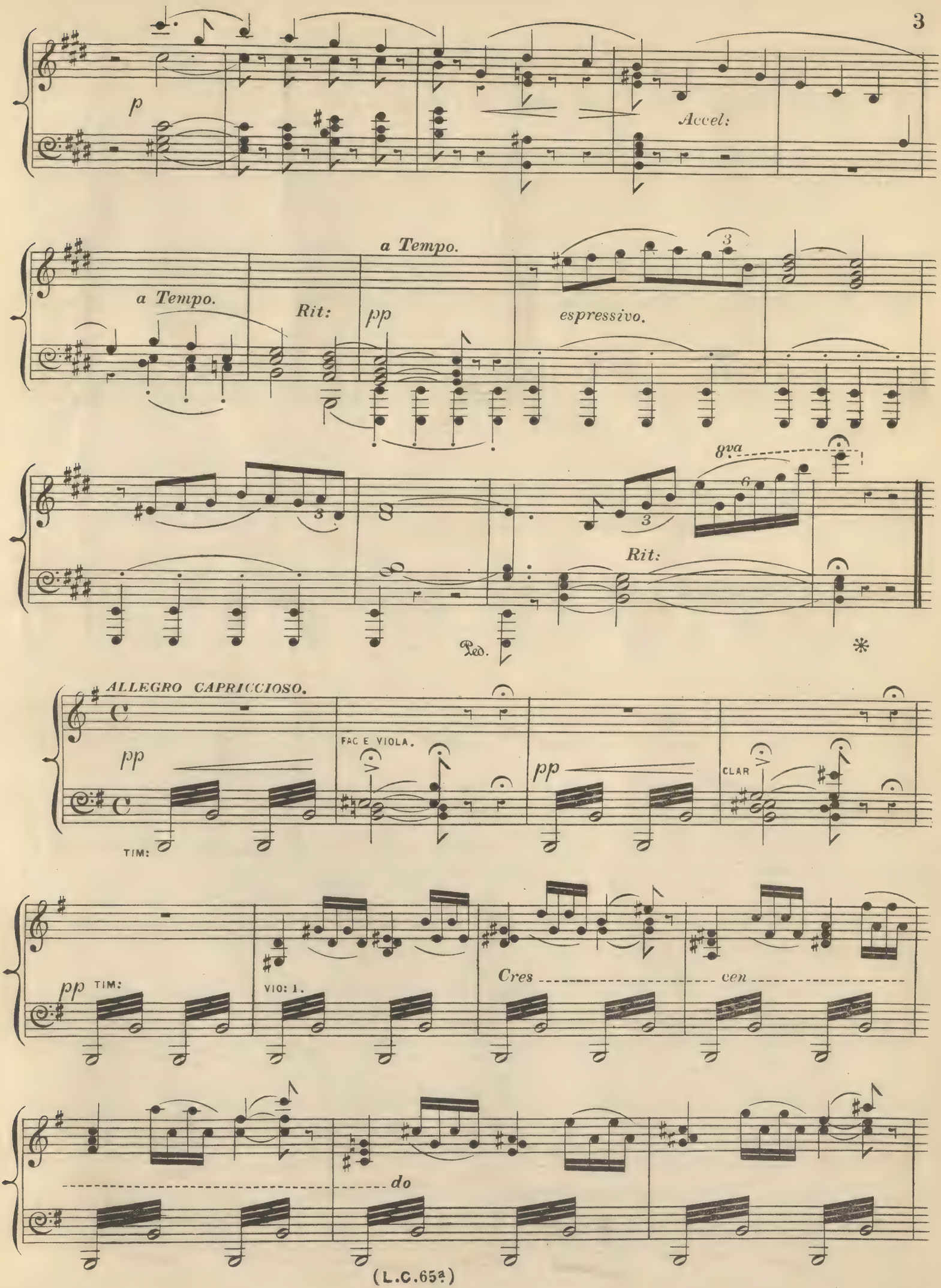
Ped. * Ped. * Ped. * Ped. *

8va

f

ff

Ped. * Ped. * Ped. * (L.C.65a)


p
Accel:
a Tempo.
a Tempo.
Rit:
pp
espressivo.
3
8va
Rit:
Ped.
*
ALLEGRO CAPRICCIOSO.
pp
FAG E VIOLA.
pp
CLAR
TIM:
pp TIM:
VIO: 1.
Cres
cen
do

f TUTTI.

8va

ff

SOLO.

ff con forza.

8va

ad lib:

Ped. * Ped.

sfz

8va

a Tempo.

Dim:

Rit:

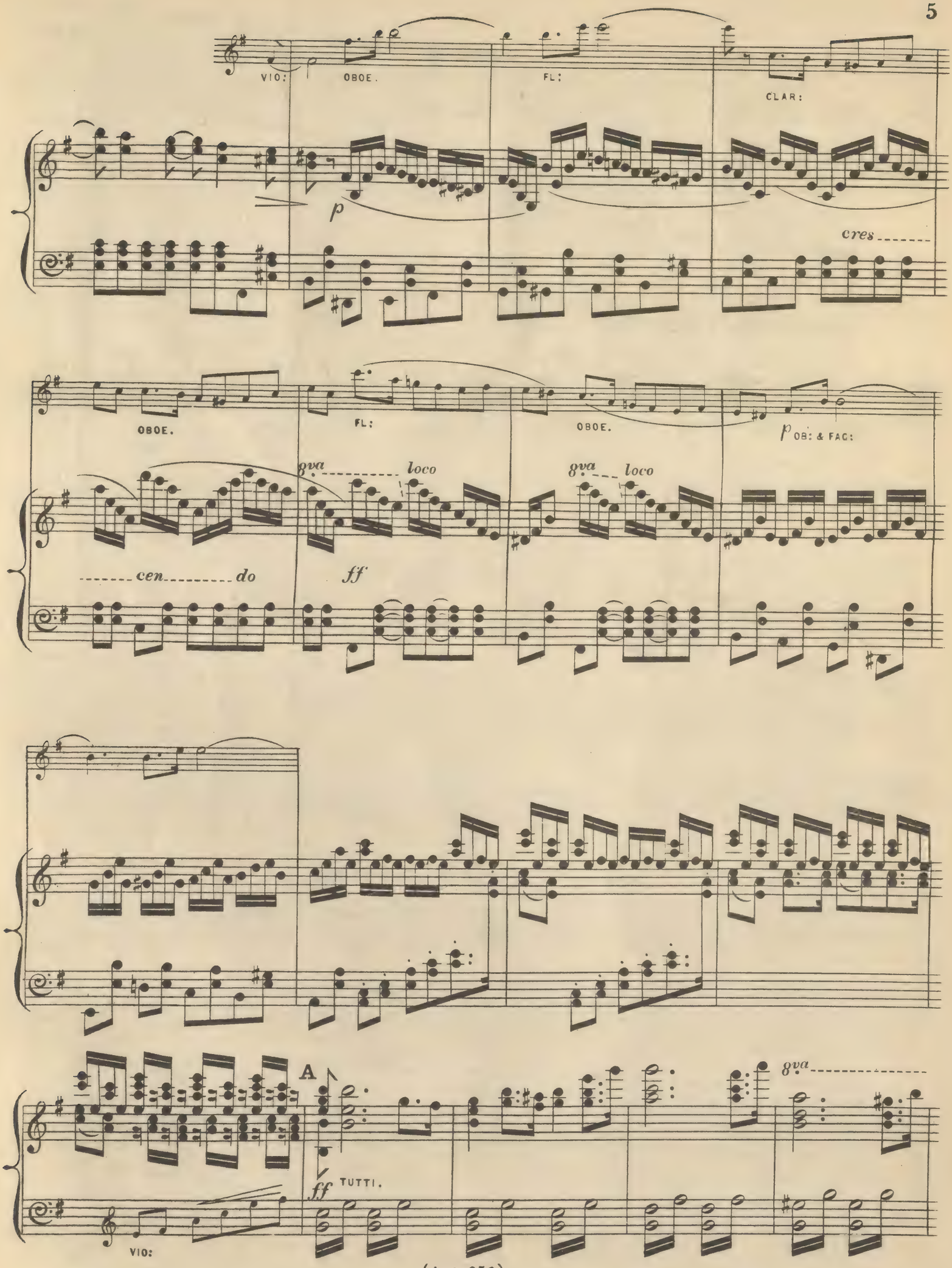
p

Dolce.

3

Cres:

f


VIO:
OBOE.
FL:
CLAR:
p
cres
OBOE.
FL:
OBOE.
p OB: & FAG:
gva loco
gva loco
cen do
ff
A
ff TUTTI.
gva
VIO:

8va

SOLO

con fuoco.

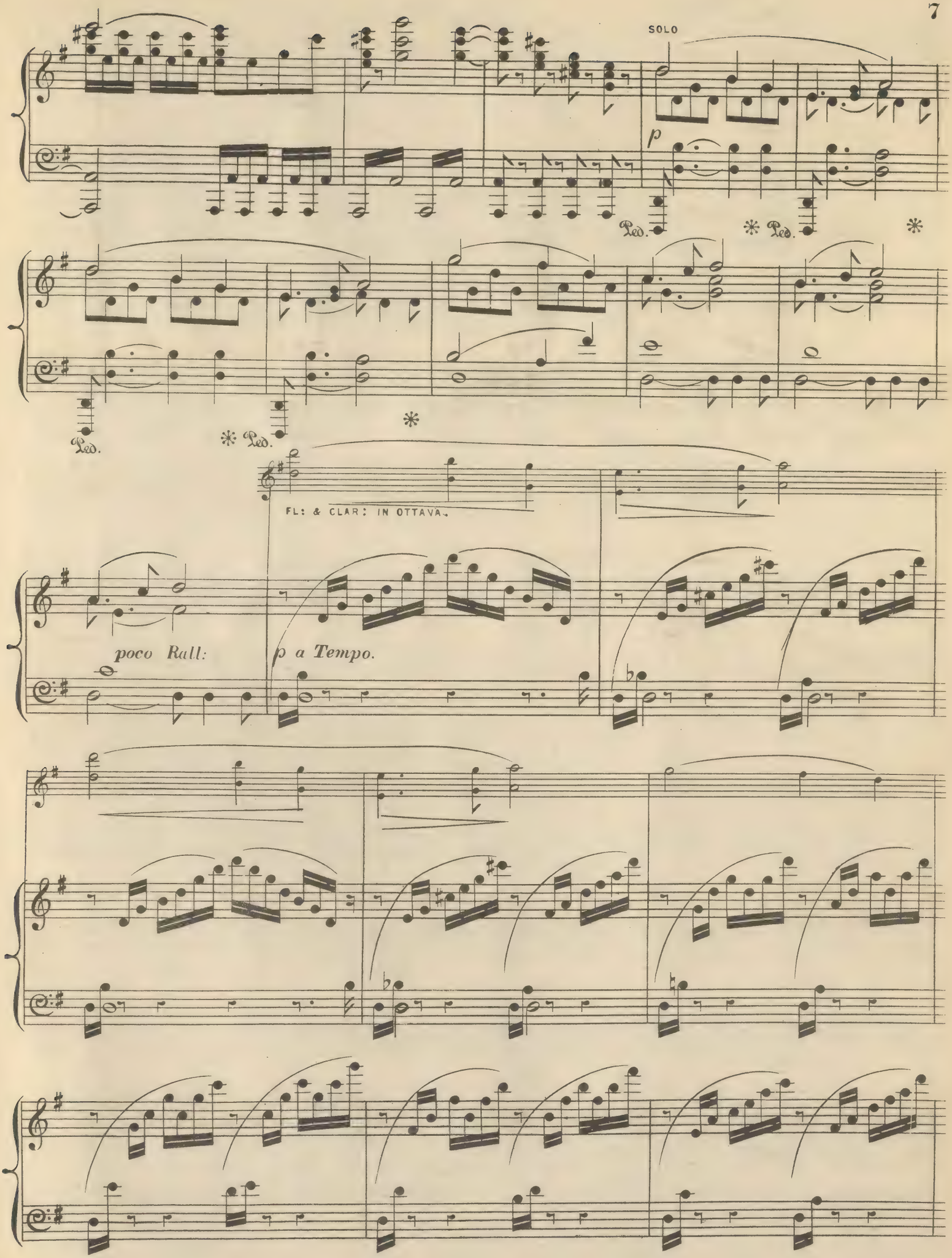
8va

8va

8va

TUTTI

ff TUTTI


SOLO
p
Ped.
Ped.
Ped.
Ped.
FL: & CLAR: IN OTTAVA.
poco Rall:
p a Tempo.

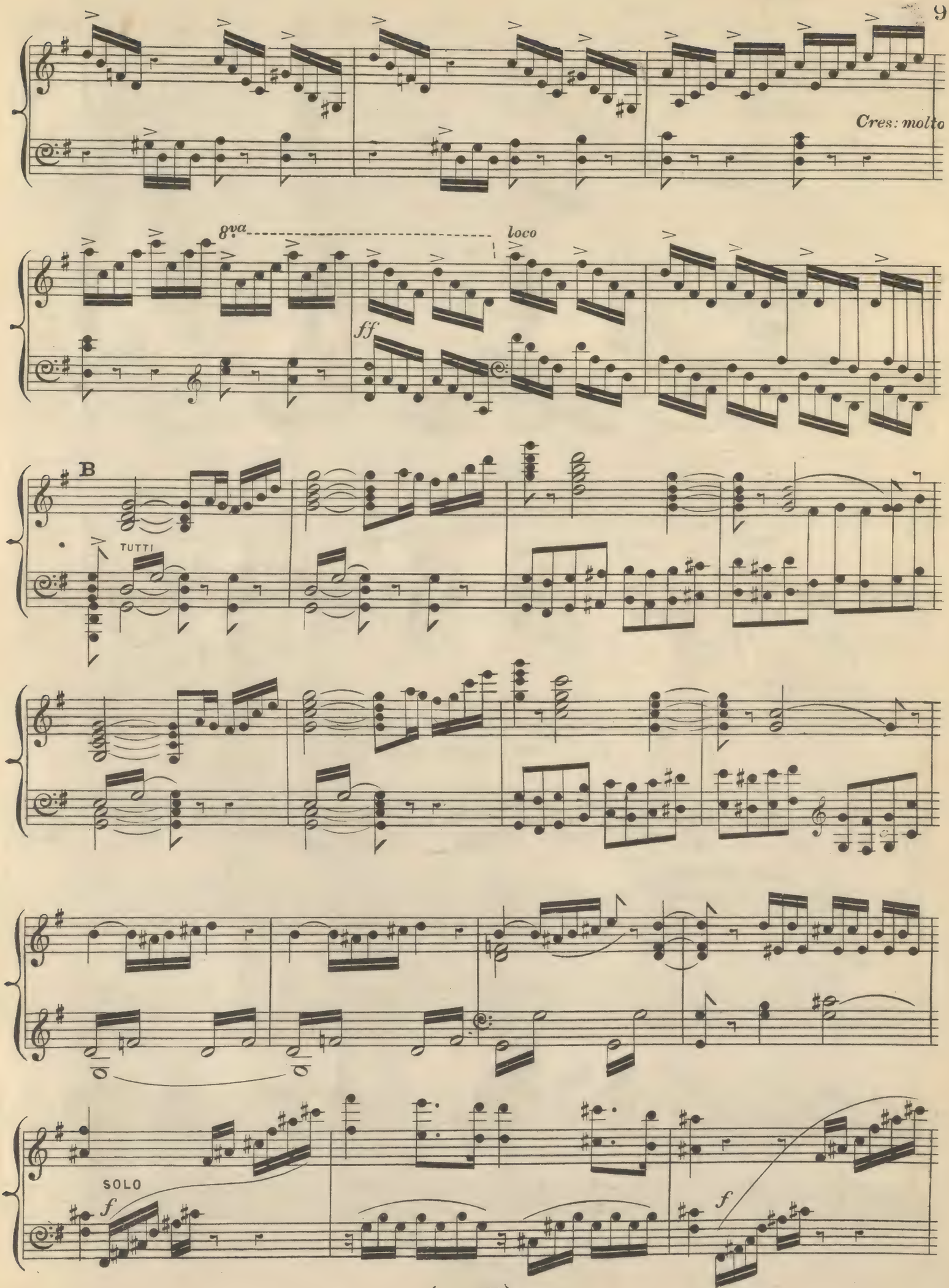
p

p V10: 19

p

p

f


Cres: molto
8va
loco
ff
B
TUTTI
SOLO
f
f

C

8va

8va

loco

OBOE.

p

a Tempo.

VIO: 1º

poco rit:

8va

8va

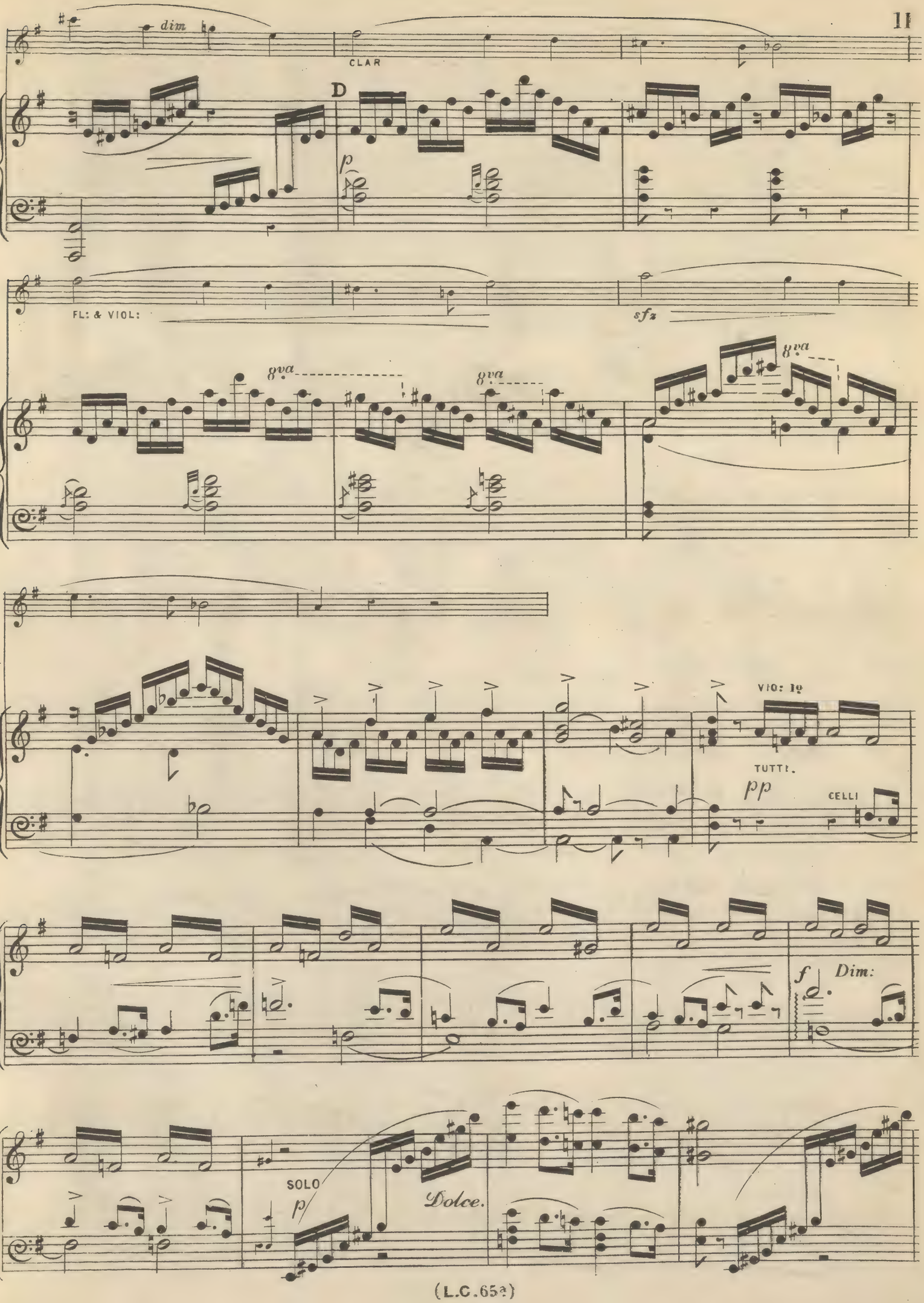
p

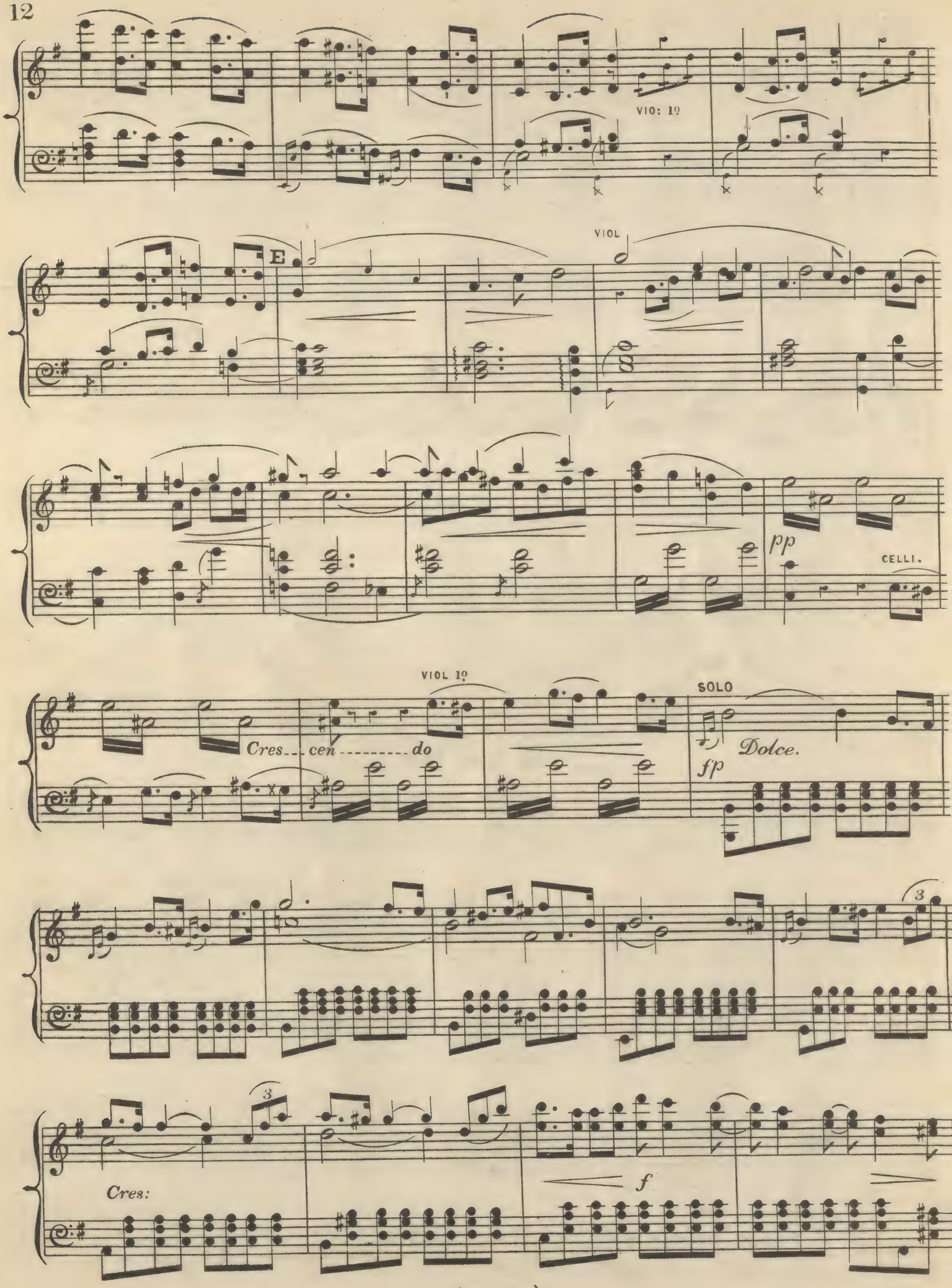
cres

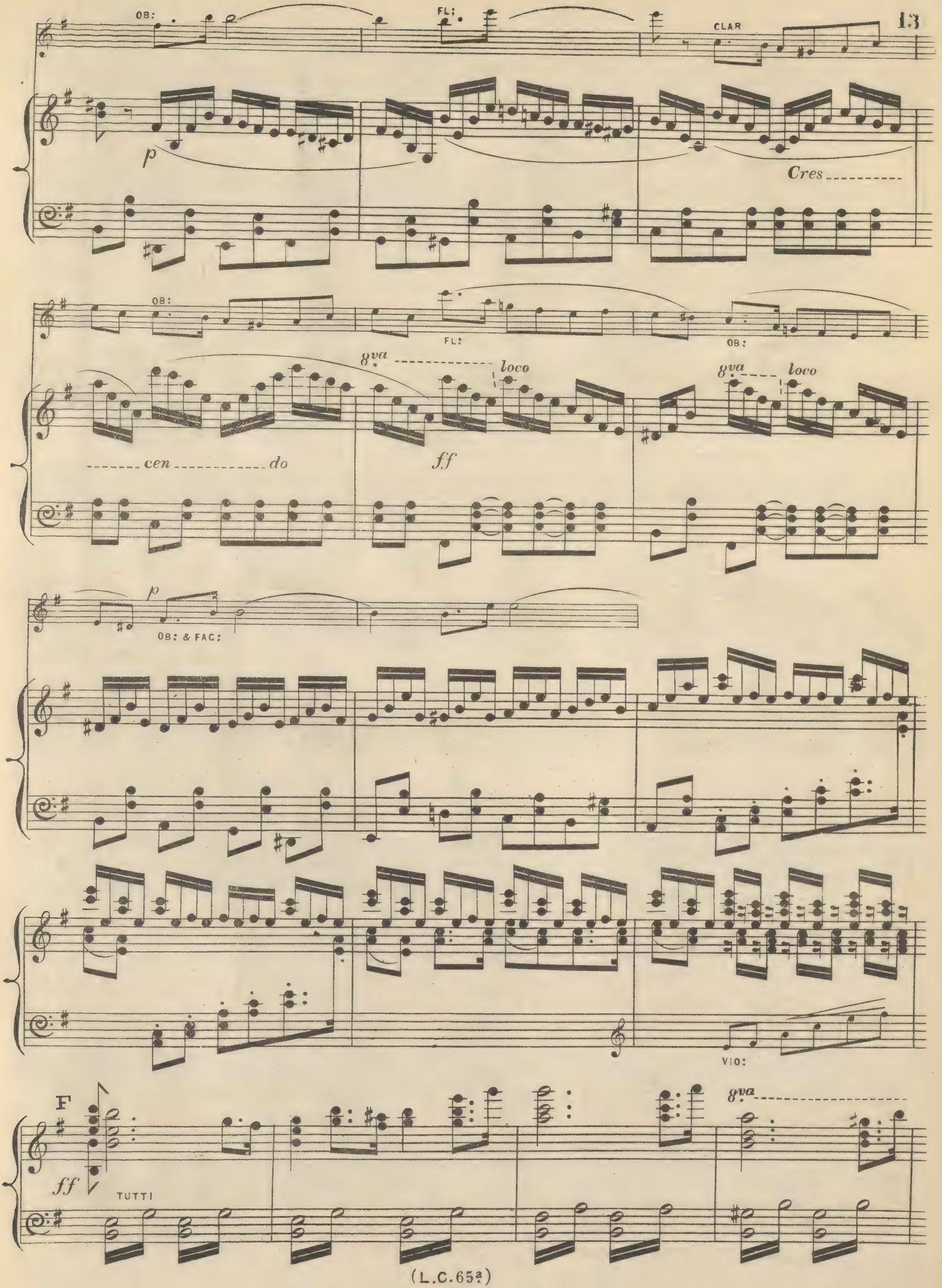
f

Cres:

f


dim
CLAR
D
p
FL: & VIOL:
sfz
8va
8va
8va
VIO: 1st
TUTTI.
pp
CELLI
f
Dim:
SOLO
p
Dolce.


VIO: 1º
E
VIOL
pp
CELLI.
VIOL 1º
Cres... cen..... do
SOLO
fp
Dolce.
Cres:
f


OB:
FL:
CLAR
p
Cres
OB:
FL:
OB:
8va
loco
8va
loco
cen
do
ff
p
OB: & FAC:
VIO:
F
ff
TUTTI
8va

8va

SOLO

+ 2 4 1

Con fuoco.

8va

8va

8va

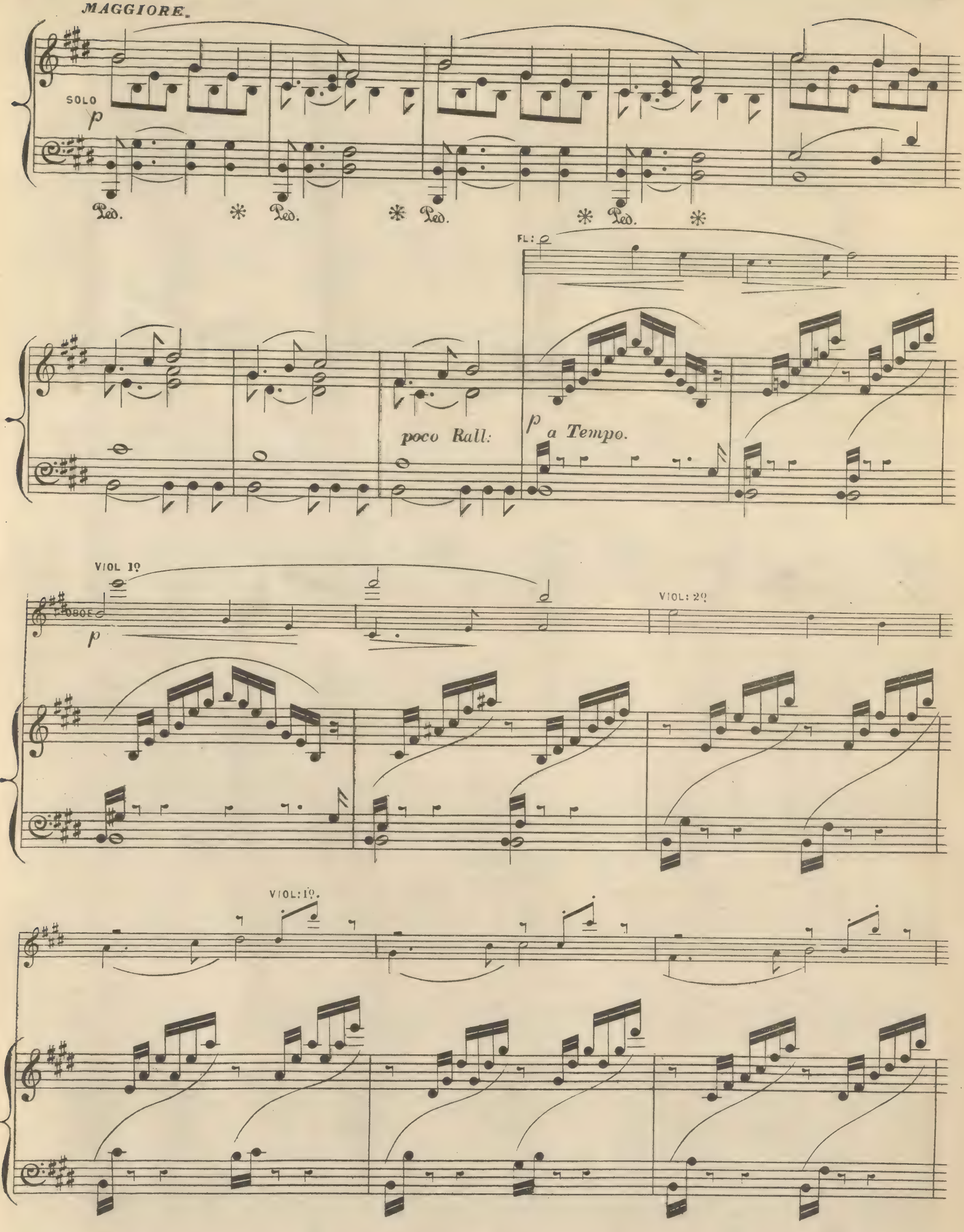
TUTTI

G

ff TUTTI

8 *bassa* . . .

8 *bassa*


MAGGIORE.
SOLO
p
Ped.
Ped.
Ped.
Ped.
FL:
poco Rall:
p
a Tempo.
VIOL 1º
OBOE
p
VIOL: 2º
VIOL: 1º.

16

p

p

p

08:

p

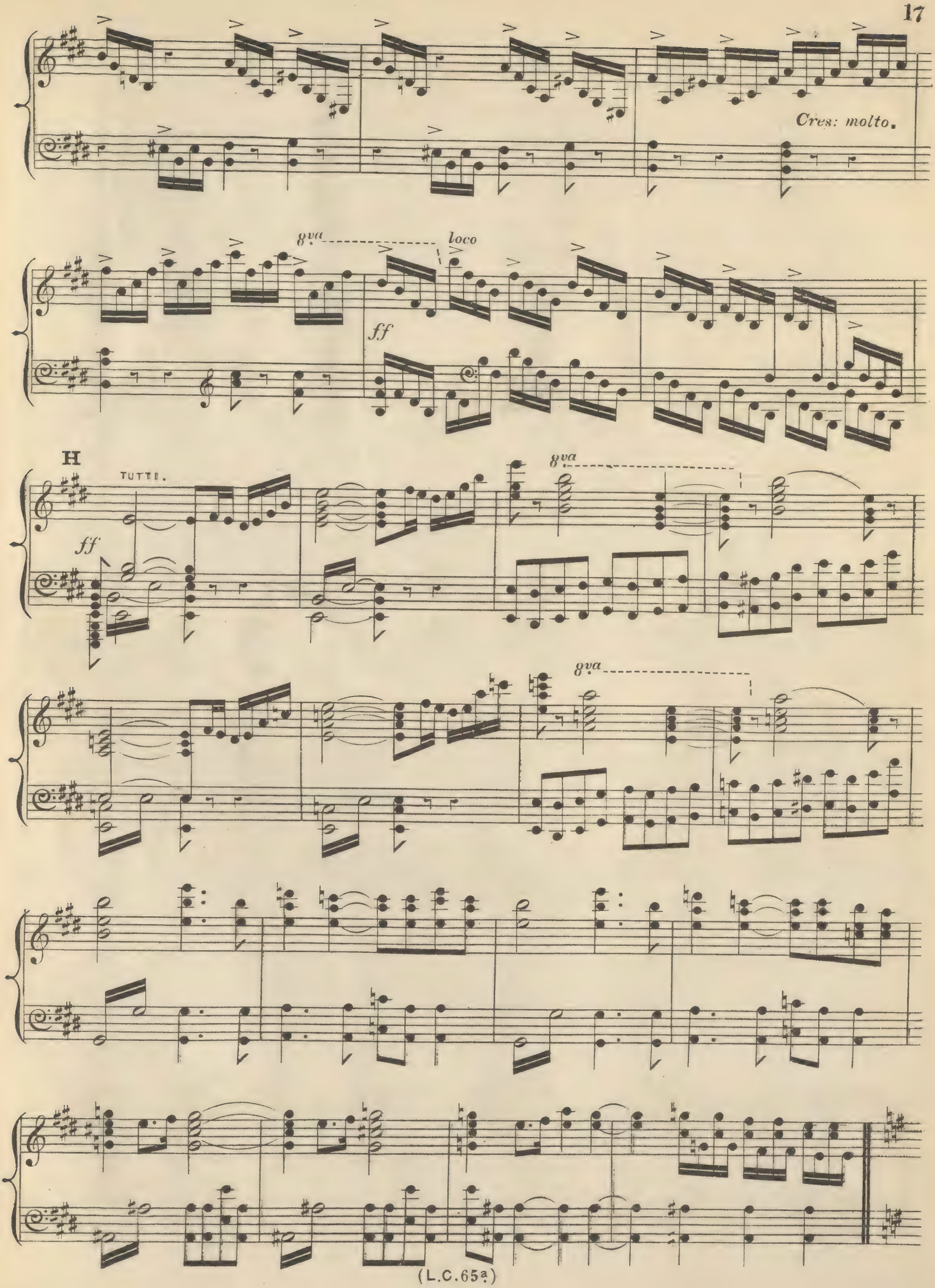
VIOL. 10

p

p

p

f


Cres: molto.
8va
loco
ff
H
TUTTI.
ff
8va
8va

8va

J

SOLO

p

Cres:

6 6 6 6

p

Cres:

Cres:

8va

f VIOL

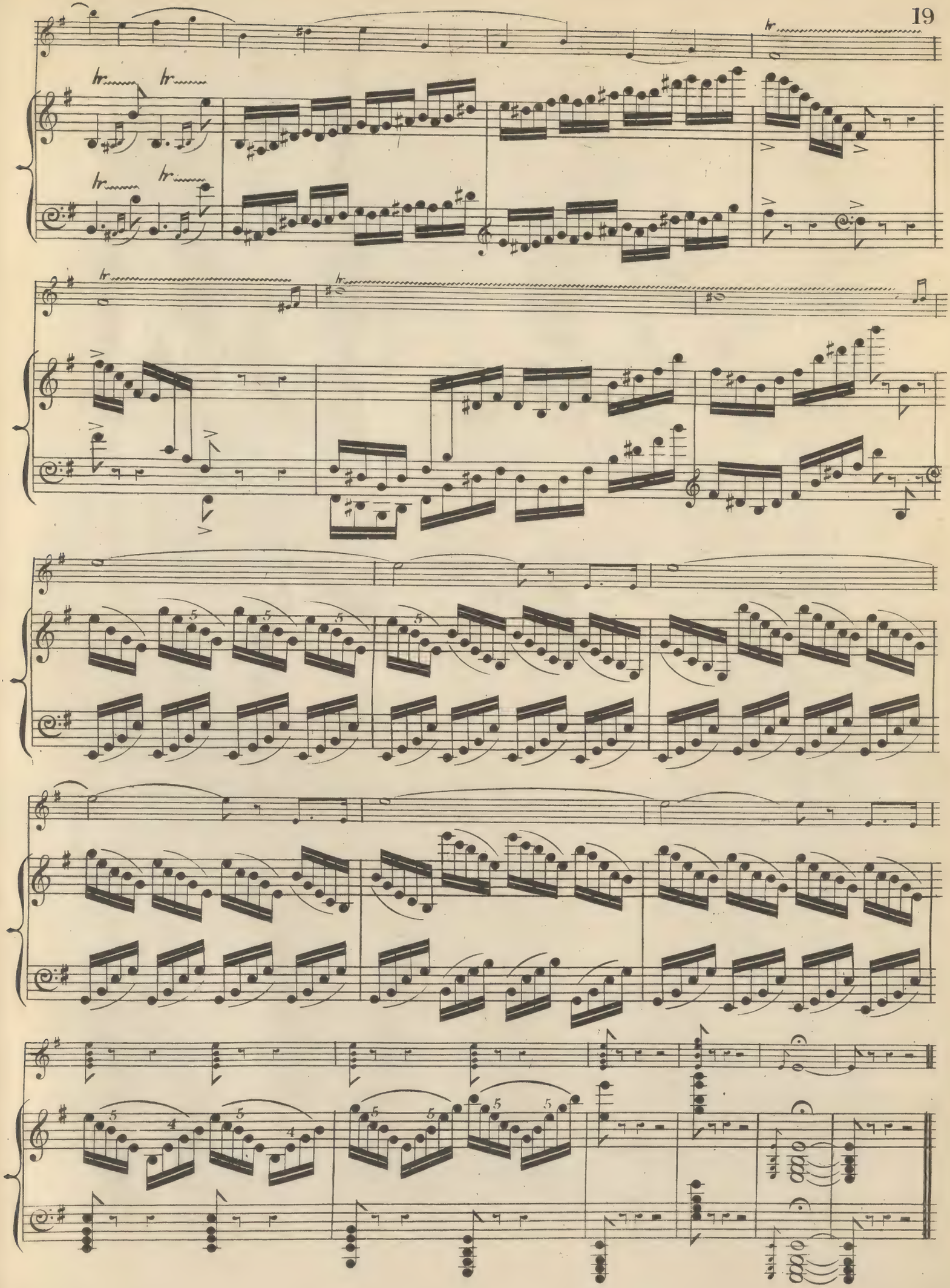
p

hr hr

ff

hr hr

f



(652) LONDON, PRINTED BY L. COCK, 63, NEW BOND ST: W.

R.C.M. London

ELEGY

ON THE DEATH OF

SIR STERNDALE BENNETT

COMPOSED AND DEDICATED WITH THE GREATEST REVERENCE

TO HIS MEMORY

BY HIS PUPIL

THOMAS WINGHAM

PERFORMED AT THE

STERNDALE BENNETT MEMORIAL CONCERT

AT THE

CRYSTAL PALACE.

ENT STA HALL

PIANO SOLO 4/

LONDON;

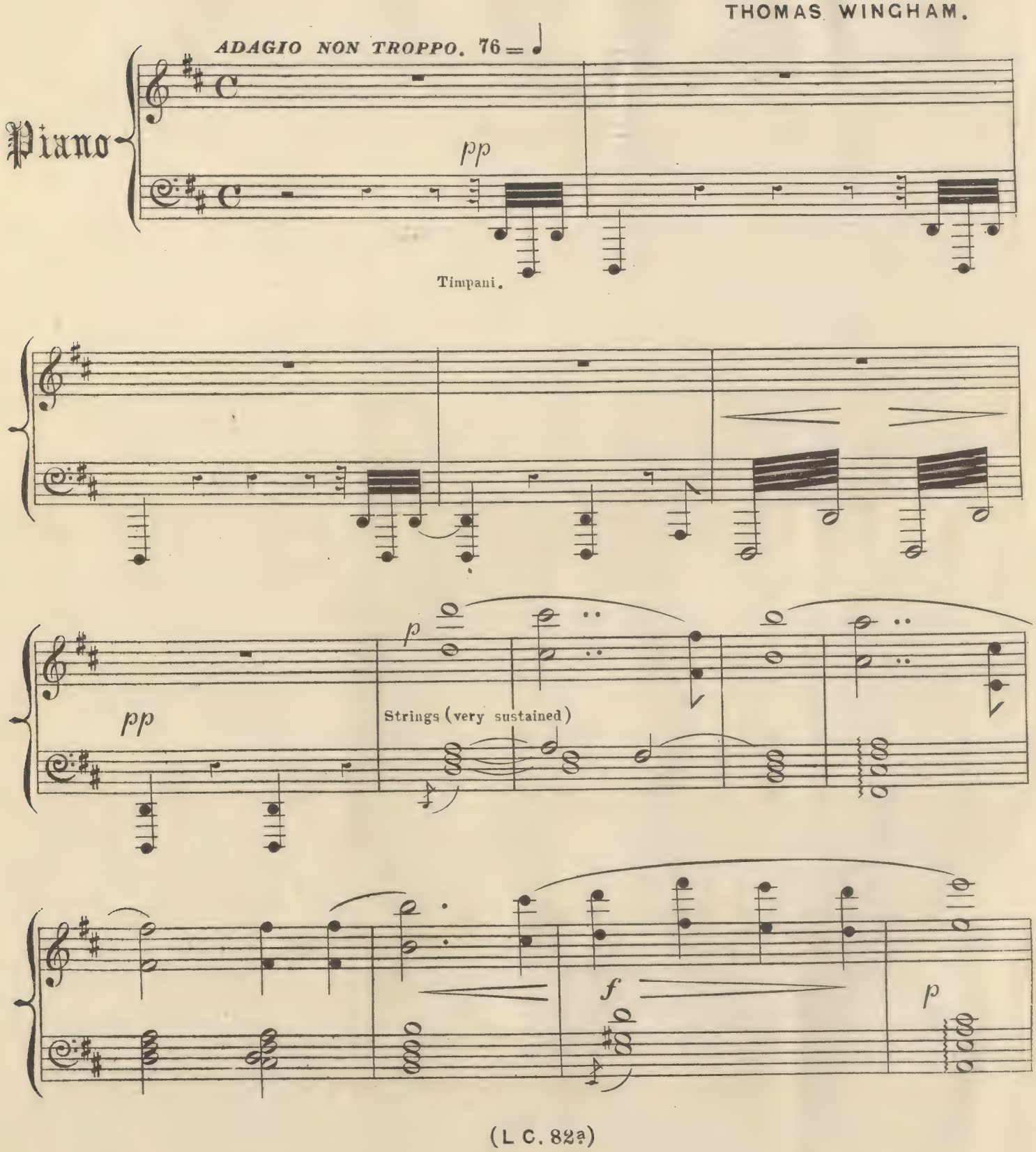
LAMBORN COCK 63, NEW BOND ST

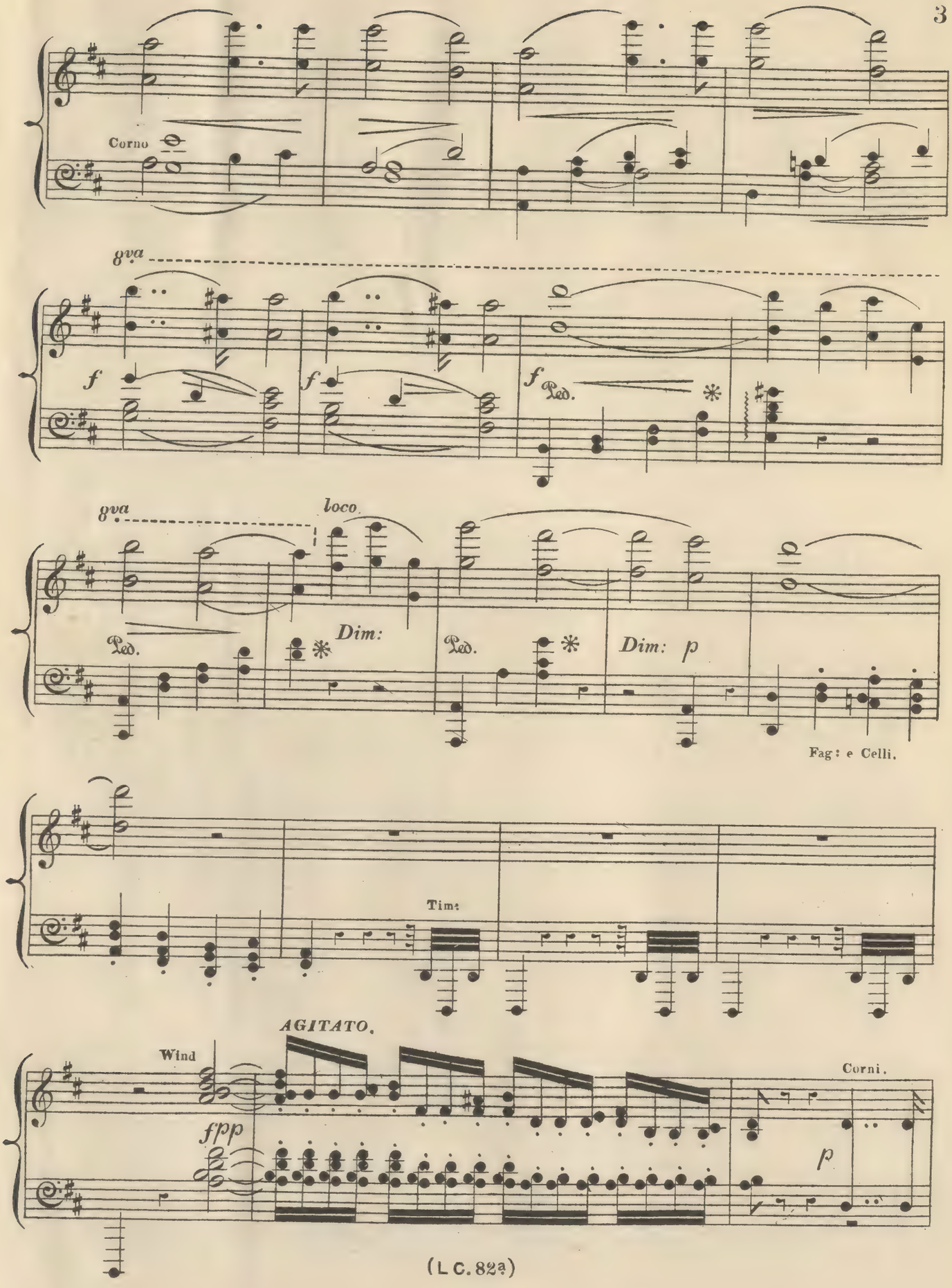
ELEGY.

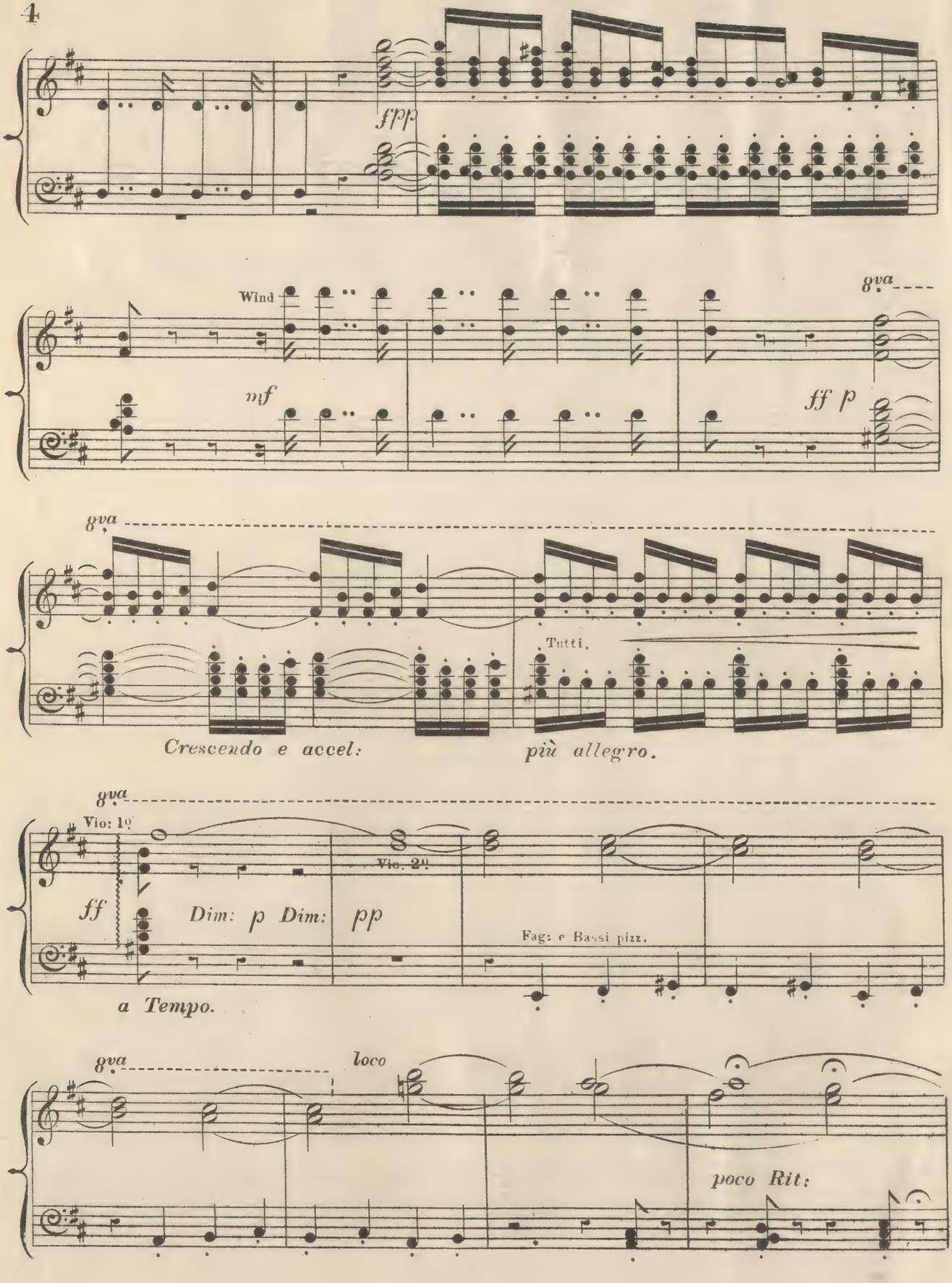
On the death of

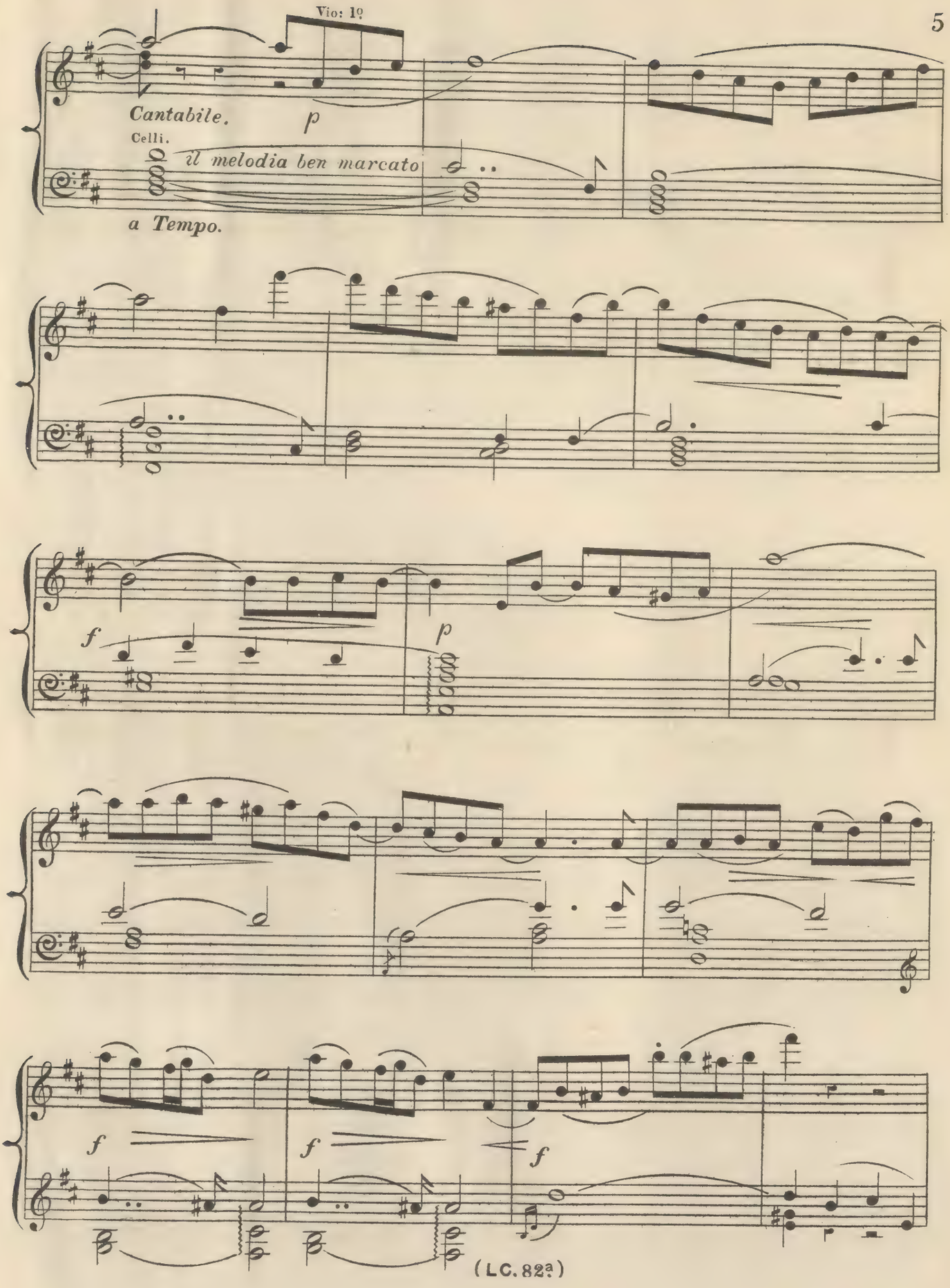
SIR STERNDALE BENNETT.

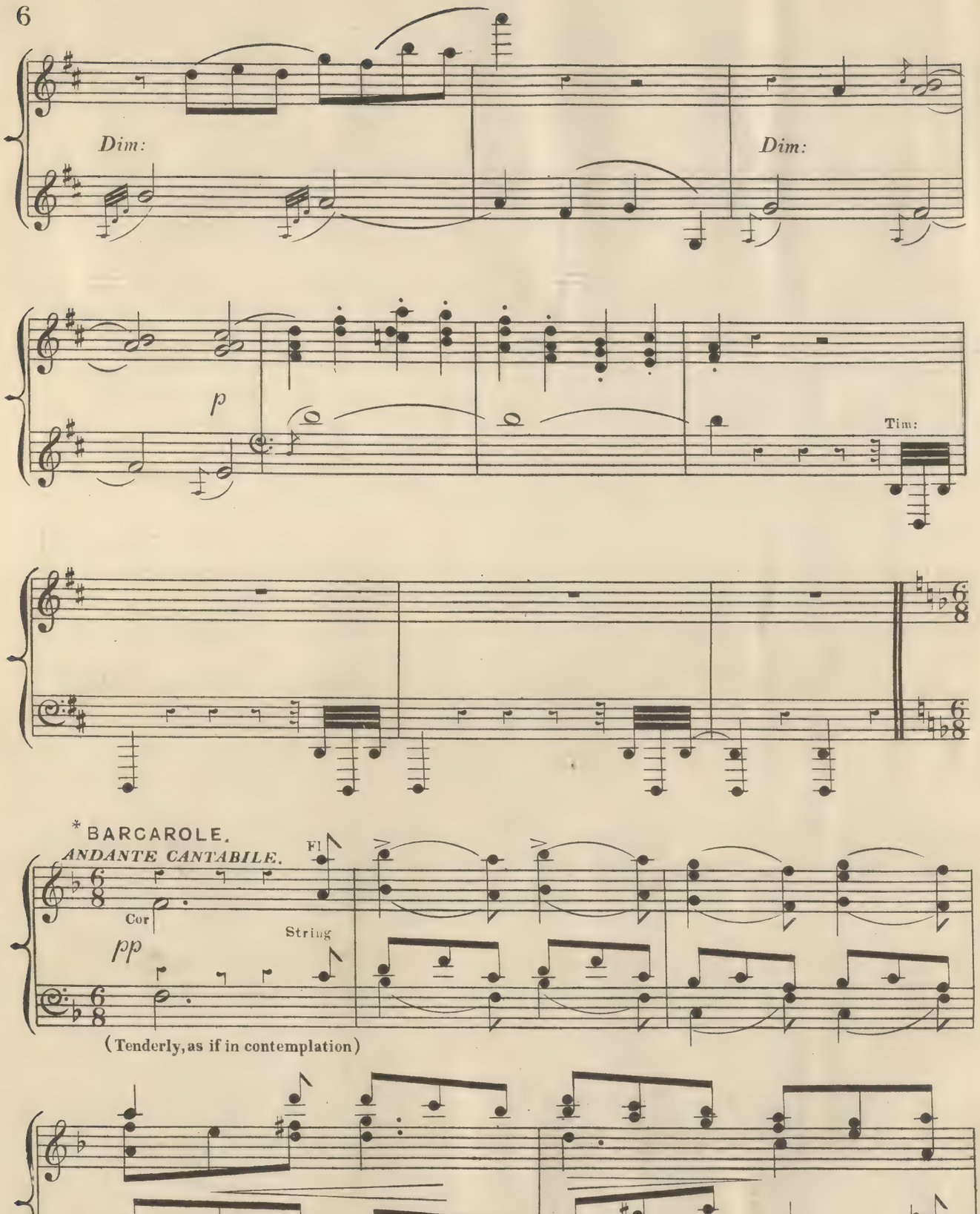
THOMAS WINGHAM.




Corno
8va
f
f
f
Ped.
8va
loco
Ped.
Dim:
Ped.
Dim: p
Fag: e Celli.
Tim:
AGITATO.
Wind
fpp
Corni.
p


fppp
Wind
mf
8va
ff p
8va
Tutti.
Crescendo e accel:
più allegro.
8va
Vio: 1o
Vio. 2o
ff
Dim: p Dim:
pp
Fag: e Bassi pizz.
a Tempo.
8va
loco
poco Rit:


Vio: 1º
Cantabile.
p
Celli.
il melodia ben marcato
a Tempo.
f
p
f
f
f



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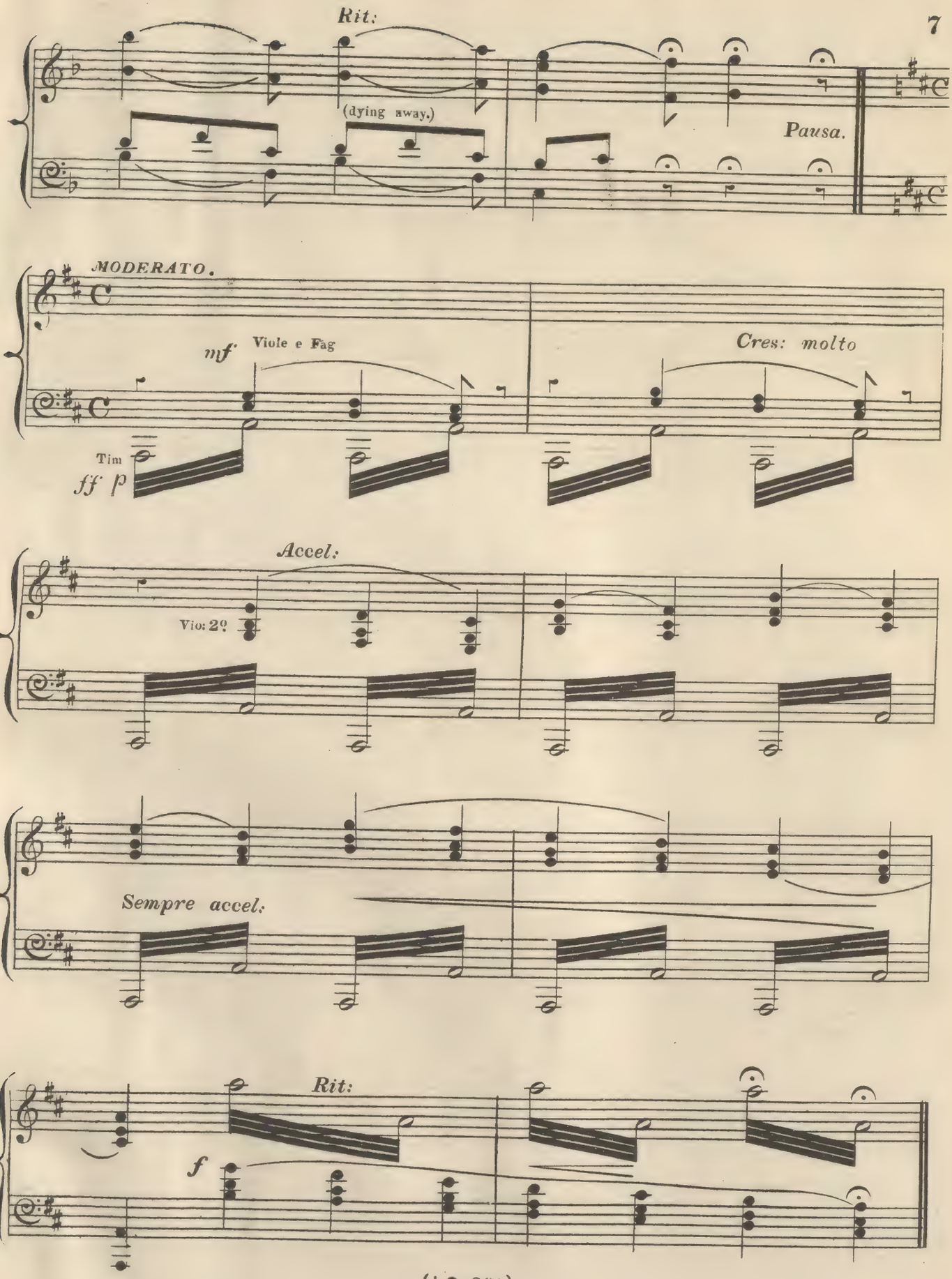
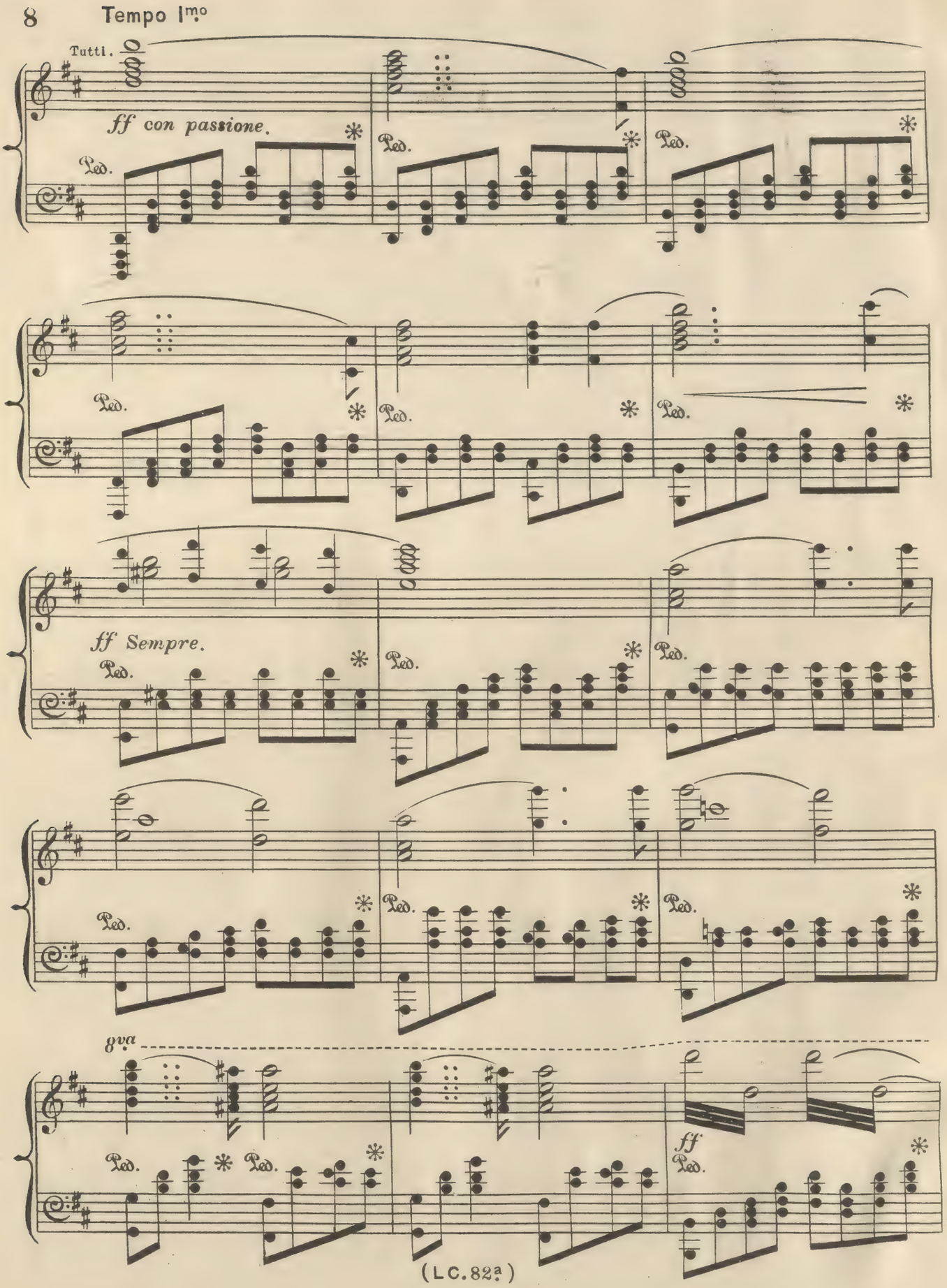
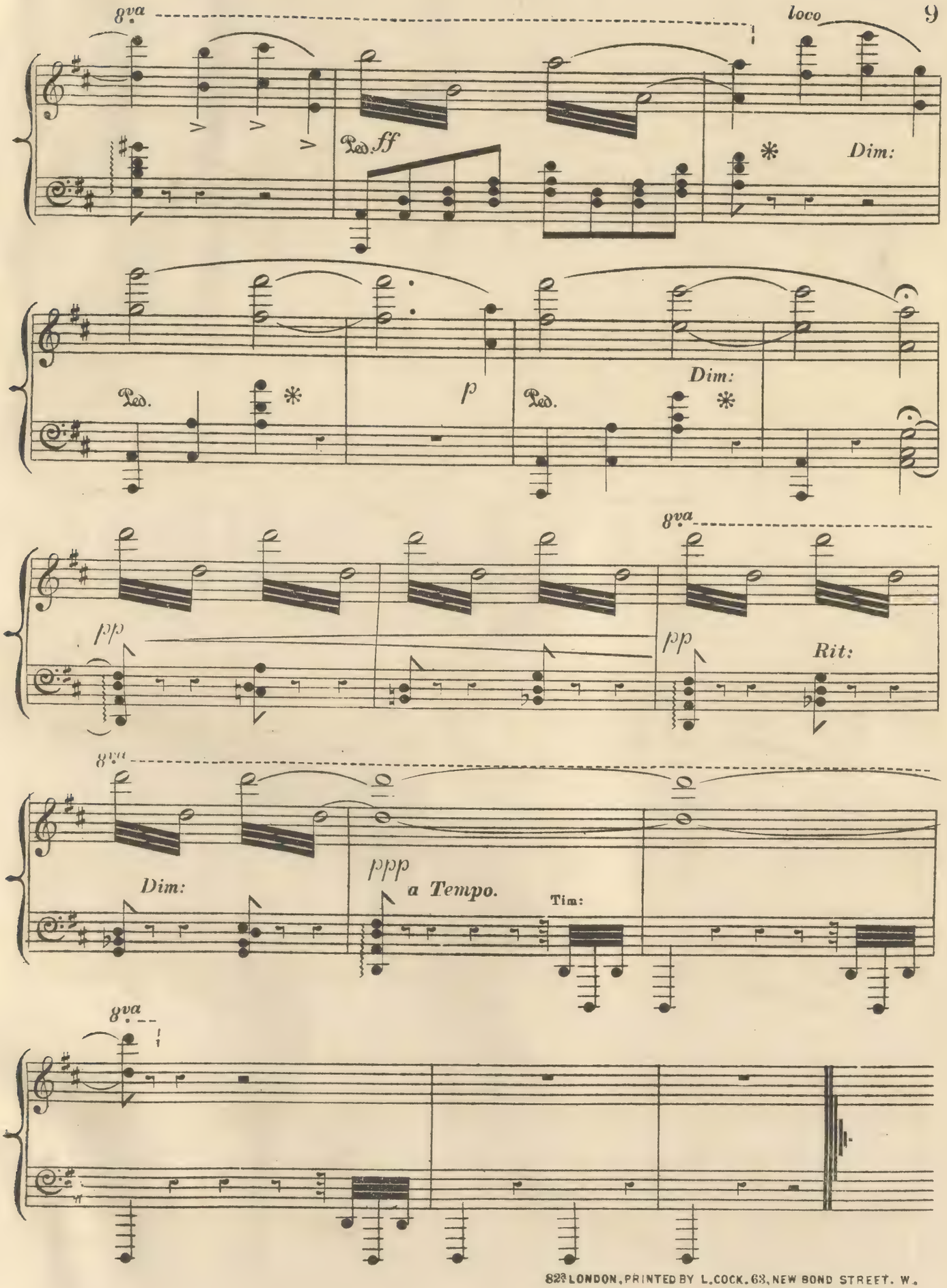

Rit:
(dying away.)
Pausa.
MODERATO.
mf
Viole e Fag
Cres: molto
Tim
ff p
Accel:
Vio: 2º
Sempre accel:
Rit:
f


Tempo Imo
Tutti.
ff con passione.
Ped.
ff Sempre.
8va
ff



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